

THE COMPLETE BOOK OF IMPROVISATION COMPOSITION AND FUNK TECHNIQUES

**HOWARD C. HARRIS, JR.
WILLIAM B. FIELDER**

SECOND EDITION

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1992

"God breathes through us so completely...

So gently we hardly feel it...

Yet, it is our everything....."

John Coltrane*

*from the Album Cover Coltrane, John — A Love Supreme — Impulse AS — 77

The Complete Book of Improvisation/Composition and Funk Techniques

Essentials and augmentations for the vital self-instrument
in jazz music—theory, practices, and life parallels

By Howard C. Harris, Jr.

William B. Fielder

SECOND EDITION

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how to build and
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THE COMPLETE BOOK OF IMPROVISATION/COMPOSITION
AND FUNK TECHNIQUES

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AUTHORS

HOWARD C. HARRIS, JR. is a performer, composer, author, and educator. He was born June 18, 1940 in New Orleans, Louisiana. He was reared in the rural and small town Louisiana areas of Maringouin and Port Allen.

He is a music graduate of Southern University (B.S.) and Louisiana State University (M.M) with further study at Washington University and North Texas State University. His training in music composition also includes private study with William S. Fisher in New York and the late Oliver Nelson in Los Angeles.

His professional experience started when he was an undergraduate college student and worked as a trumpeter and band leader of the "Brothers of Sound" in Louisiana. His career as a music educator spans from his service as band director and music instructor at Dawson High School, St. Francisville, Louisiana, 1963; Southern University Laboratory School, Baton Rouge, 1969; Delaware State College, Dover, Delaware, 1970; and Texas Southern University, Houston, Texas 1971 through the present where he holds the position of Associate Professor and Director of Jazz Studies.

Some of his former students include Kirk Whalum, Richard Lee, Barry Hall, Kim Wade, Horace Young, III, and Anita Moore. Among his outstanding accomplishments at Texas Southern University is his work with the TSU Jazz Ensemble, winner of virtually every major collegiate competitive jazz festival in the United States including events held at Notre Dame,

Wichita, Mobile, and the Kennedy Center for the Performing Arts in Washington, D.C.

His public service activities and memberships include being Founder and Executive Director of The Peoples' Workshop for the Visual and Performing Arts of Houston as well as a member of Pi Kappa Lambda National Music Society, Phi Mu Alpha Sinfonia (honorary member), the International Association of Jazz Educators (IAJE), Music Educators National Conference (MENC), and the American Society of Composers, Authors, and Publishers (ASCAP).

Harris' writings are diverse in scope. He has served as contributing editor and published lecturer of the NAJE Papers, Jazz Spotlight News, and the Houston Defender Newspaper. His works as author and composer include: **The Complete Book of Improvisation/Composition and Funk Techniques**, co-authored by William Fielder of Rutgers University and with former Texas Southern University Fine Arts Department Chairman Joseph Schmoll, he is co-author of the book, **Music in the Humanities**, (Minneapolis: Burgess Publishing Company, 1983).

His musical writings span jazz, popular, and classical music idioms. Among his published pieces for Jazz Ensemble are "*Black Roots*", "*Passion Is*", and "*A Jazz Memorabilia*". Other works for orchestra include "*Folk Psalm*" and "*An American Music Tree*", performed by the Fort Worth, Baltimore, New Orleans, and Houston Symphony Orchestras.

WILLIAM BUTLER FIELDER is a performer and educator. He is originally from Meridian, Mississippi. He received his B.A. Degree in 1965 and his M.A. Degree in 1967 from the American Conservatory of Music in Chicago, Illinois. He did post-graduate study at Roosevelt University and DePaul University in Chicago. Mr. Fielder engaged in continuous private study with Adolph Herseth, First Trumpeter-Chicago Symphony and with V. Cichowicz, Professor of Trumpet and Cornet at Northwestern University. Additionally, he had four years of summer study in a Trumpet Symposium at the University of Denver.

Mr. Fielder's academic teaching experience began at the Alabama State University in Montgomery as a Trumpet Instructor from 1967 - 1972. He was the Band Director and Trumpet Instructor at Tennessee State University in Nashville from 1972 - 1975. He was the Trumpet Instructor at Southern University in New Orleans, Louisiana from 1975 - 1977 and Band Director-Trumpet Instructor at Shaw University in Raleigh, North Carolina from 1979 - 1980. He is currently Jazz and Trumpet

Professor at Rutgers University in New Brunswick, New Jersey. Related experience includes having been a Master Musician with the North Carolina Arts Council Artist Training Program in Raleigh, North Carolina and he's a former private teacher of trumpeter Wynton Marsalis.

His performing experience is quite extensive, and he is considered an exceptional musician. He has performed with the following groups: Chicago Civic Symphony Orchestra, American Conservatory Symphony Orchestra, American Conservatory Brass Ensemble, Nashville Symphony Orchestra, Duke Ellington's Band, Dinah Washington's Band, Ray Charles' Band, Kenny Burrell Quintet, James Drew Quartet, Art Pepper Quintet, Rutgers/Livingston Jazz Professors, Donald Byrd, Freddie Hubbard, Slide Hampton, Cedar Walton, Kenny Barron, Curtis Fuller, Herbie Hancock, and others.

Mr. Fielder's professional memberships include: Phi Mu Alpha, Kappa Kappa Psi, the Trumpet Guild, M.E.N.C. and Kappa Alpha Psi Fraternity.

A NOTE ABOUT A RELATED PRACTICE METHOD...

WOODSHED STUDIES: THE BOOK OF

by Howard C. Harris, Jr.

Introduction

Woodshed Studies presents the basic musical elements and their applications for the various styles of straight ahead jazz--blues, swing, bebop, to contemporary fusion, funk, and pop. Key scales, chords, rhythms, and other elements that shape the jazz idiom are methodically presented in a step by step process.

Woodshed Studies is accompanied by a play-along tape and may be used as an individual or group/class method. Certain studies are orchestrated to be performed in conjunction with each other as duets, trios, and other ensemble combinations which make for joint musical fun and learning enjoyment while practicing. The "licks" and "hits" of the jazz idiom can be learned and mastered through listening and organized practice of the what's, when's, where's and how's to do it, an end to which this book is addressed.

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PREFACE

Since the 1960's, many books have been written on the subject of jazz* improvisation—an inexhaustible theme. Moreover, many books on improvisation deal specifically with modal concepts, patterns, practice techniques and transcribed solos which provide excellent resources for the development of the improvisational technique. However, in spite of prolific treatment of the subject, voids of fundamental importance still exist. This book, then, addresses itself to filling those voids as well as to facilitating established techniques and concepts.

Much emphasis has already been placed on developing mechanical skills. Therefore, another purpose of this book is to unlock keys to feeling dexterity as well as to connect jazz improvisation with life. Music is a mirror of life, and the musical instrument is a mirror of the mind. Though much has been presented to aid the performer in learning and projecting the musical instrument, this book focuses also on the performer as the instrument, with the actual musical instrument being only an extended medium for expressing one's VITAL SELF.

The subject at hand is a performer's and composer's art; therefore, pertinent musical elements and developmental devices are simply presented and carefully illustrated. The materials are presented in a manner that allows students to progress at their own rates toward the acquisition of basic skills and concepts.

Again, much has been said about jazz improvisation, but little attention has been given to breaking down the **funk factor** in contemporary musical expression. The rhythmic principles and funkacisers presented in Book C are addressed to this void.

The suggested related readings and listenings found in the Appendices at the end of Books A through D, are designed to offer added insight and reinforcement of projected skills and concepts. The woodshed section that accompanies each chapter contains exercises for the mastery of vital fundamentals.

The music to which this book is addressed has many descriptive names. Even though the word "jazz" has certain negative connotations attached to its origin, it still remains the most familiar word around the world to identify this music which has been chiefly innovated by the Black man. For this reason, the word "jazz" is used in this book.

THE BASIC APPROACH

CONCEPT

The basic approach of this book is to set forth the fundamental musical elements and concepts of improvisation/composition and to illustrate how they can be applied in the creative act of soloing and composing. It has been said, "all jazz players can be considered composers, since they are, in effect, composing extempore."¹ Jazz improvisation is the spontaneous, "on-the-spot" expression of self through the use of jazz musical elements and ideas. When an element or idea is expanded, the expanded version is called augmentation. The following illustration designates the whole note as an augmentation of the quarter note:

(a)



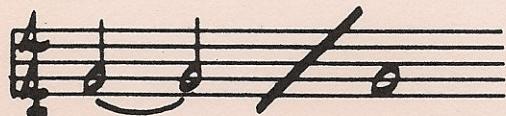
Augmentation is more gradually illustrated through expanded versions of the quarter notes. When two quarter notes are combined, an expanded half note version is the result:

(b)



An even further augmentation of the expanded half note version connects the elements into a whole note. The four beat measure represents the **totality** of all elements which permeate equally. Everything exists inside of one:

(c)

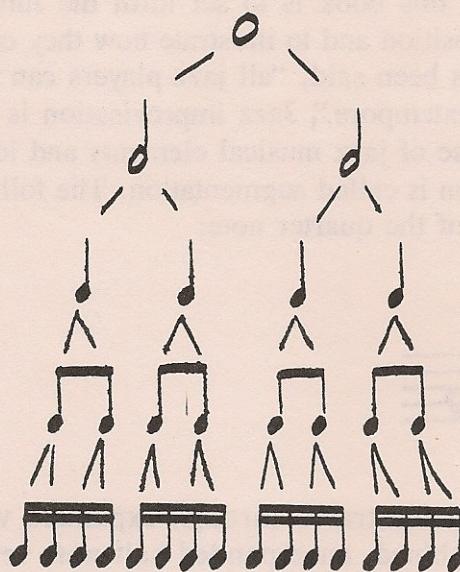


The four basic sections of this book (books A through D) may be compared to four quarter notes that sub-divide a whole note. Each book, with chapters treating specific unique elements, connects to form a unified whole on the subject.

¹ Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), p. 134.

The connecting elements are called diminutions, and each is a subdivision of the expanded version. Adding eighth and sixteenth notes to the rhythmic variety further illustrates diminution:

(d)



Thus, augmentation is about expansion -- not just to note values, but to all or any of the basic elements and concepts that make up the jazz improvisation process. While the foregoing illustration constitutes but one mere case of the augmentation concept, the fact that everything within it is connected makes it a model example. Through ongoing applications of the augmentation principle, ideas or elements become merely diminutions or connections within larger ideas.

PRECEPT

...EVERYTHING IS CONNECTED...

Jazz/jazz improvisation does not exist in a vacuum. It is connected to life. Life and the universe are mirrored in music. **Music is a microcosm.** The consistent repetition of day and night, the seasons of the year, the menstrual cycle, heartbeats, pulse rates, things that move, groove, turn and churn, silent patterns of geometric design—all of these are examples of the musical-life element, **rhythm.** **Harmony** is mirrored in the idea of teamwork and joint effort, as among factory workers, basketball teams and other collective organizations and bodies. Harmony is also displayed in the way we coordinate the colors of our clothes, in the color patterns on nature's butterflies, spring-painted hillsides, and the marvelous spectrum of rainbow colors. **Melody** parallels the parts carried by those who play leading roles in our various political, social and artistic situations. Of course, life in full is not all colorfully embellished. It is polarized by states and opposite states. Just as we have night and day, we have love and hate, agreement and disagreement, point and counterpoint. Generosity and trust are constantly confronted by greed and lust. Life is motivated by **tension and release.**

Direction, climax and resolution constitute a basic process in human activity, which is apparent in life in various ways: the sex act; pregnancy/conception; going to school; making a speech; working towards a goal in life. The sex act is climaxed in orgasm - conception in giving birth - going to school in getting a degree - making a speech in getting the final point across - working towards a goal in achieving that goal. One element all of these have in common is a high point. How and what happens on the way to the high point constitute the direction and development. The high point is the climax which, when released, creates resolution.

On the way to the big climax, there are many little climaxes. Between initial conception and childbirth are the smaller climactic stages of embryonic and fetal development. Between entering school and getting a degree, smaller climactic points come with the passing from grade to grade. The smaller climaxes represent the diminutions/connecting elements to the ultimate high point.

This process, development - climax - resolution, is mirrored in music in various ways. Expanding upon a musical motif is a fundamental example.

"African native music and early American jazz both originate in a total vision of life, in which music, unlike the "art music" of Europe, is not a separate, autonomous social domain. African music, like its sister arts—sculpture, mural drawing, and so forth -- is conditioned by the same stimuli that animate not only African philosophy and religion, but the entire social structure."²

²IBID, page 4.

THE WOODSHED SECTION

(Suggestions for Use)

1. First, practice the given material as indicated.
2. Once you have learned to execute the given material, improvise your own versions.
3. Seek added insight and practical application through use of the appendices that accompany each book's division. Each appendix, A through D, contains suggested related readings, listenings and tunes which may be used to reinforce the materials and concepts presented.
 - (a) The recordings listed in the appendices accompanying each book represent general listening sources for illustrations of the various elements discussed.
 - (b) The suggested listenings in the woodshed sections accompanying each chapter give listening sources for illustrations of specific elements.
4. Users of this book should not hesitate to create added exercises and homework problems to the various woodshed sections to fulfill specific individual needs.

Woodshed materials are available in transposed form for the various treble and bass clef instruments in the book, **Woodshed Studies**, by Howard C. Harris, Jr. Published by DeMos Music Publications, P. O. Box 14125, Houston, Texas 77221.)

THE SEVENTH SCALE TECHNIQUE

(BOOK A)

PREPARATORY STUDY

In order to master the art of improvisation, one must learn to interpret the basic elements of music which are rhythm, melody and harmony. The theory and concepts of all three elements are thoroughly discussed and illustrated throughout this book. One of the first things to learn, especially in improvising on chord changes, is to interpret chord symbols. Chord symbols indicate the harmonic aspect of the music and are usually notated above the melody of a tune. For instance, Example 26-a in Chapter One illustrates rhythm changes. The first two bars include the following chords: B_b - G_m - F⁷. These chords represent three basic-type chords that are encountered in jazz improvisation/composition. They are major, minor and dominant. Why are they called major, minor and dominant, and how do we arrive at these classifications?

For answers, we can view the basic scales from which the chords are extracted. Scales can be compared to alphabets. We extract letters from the alphabet in order to form words. Notes are extracted from scales in order to form chords. A scale that parallels the complete alphabet is called a chromatic scale. Out of a chromatic scale, various types of scales may be extracted. A chromatic scale is comprised of twelve tones which move in intervals of consecutive half steps. An interval is the distance between notes. If we were to start with any note on the piano and play a series of twelve consecutive pitches, we could produce a chromatic scale:

Ex. i - A chromatic scale on B_b



The classification of a scale or chord is determined by the intervals between its notes--its **characteristic intervals**. An interval of two half steps equal a whole step, which is called a major second. Example 31 in Chapter Two gives the names of intervals based on the note C, from a minor second (half step) through a thirteenth. These same names of intervals apply to all note relationships between a given note and its various intervals. Therefore, we could make a total of twelve such interval charts. For purposes of reinforcement, let us reiterate the interval chart here on the note B_b.

Ex. ii - Interval chart on Bb

b₂ b₂ (unison)
aug. prime
b₂ b₂ mi 2nd
b₂ o MA 2nd
b₂ #o aug 2nd
b₂ #o (flattened 3rd)
b₂ b₂ MA 3rd

b₂ b₂ P. 4th
b₂ #o aug. 4th (tritone)
b₂ dim 5th (flat 5)
b₂ o P. 5th
b₂ #o aug. 5th (raised 5th)
b₂ o mi 6th
b₂ o MA 6th

b₂ #o aug. 6th
b₂ o mi 7th (seventh)
b₂ o MA 7th
b₂ o P. 8va
b₂ o aug 8va
b₂ o mi 9th (flat 9)
b₂ o MA 9th

b₂ #o aug. 9th (raised 8th)
b₂ o MA 10th
b₂ o 11th
b₂ o aug 11th (raised 11th)
b₂ o 13th
b₂ o mi 13th (flat 13)

The chromatic scale is so called because its characteristic intervals are a series of half steps. The major scale is so called because of its unique characteristic intervals, which are as follows:

Ex. iii - Major scale and characteristic intervals on Bb

The major chord is so called because of its unique characteristic intervals as illustrated in the following on Bb.

Ex. iv - Major chord and characteristic intervals

B_b
P. 4th
mi 3rd
MA 3rd

If you will notice, the B^b chord is obtained by extracting every other note from the B^b scale starting, of course, with the note B^b, which is called the root and/or tonic. Just as the whole and half step intervals of a scale define its sound and classification, the intervals between each chord tone define the sound and classification of a chord. The B^b chord above is comprised of three basic notes. It is, in essence, a triad, B^b - D - F. B^b is the root, D is the third and F is the fifth. The characteristic intervals that make up the triad are indicated. The interval from tone to tone is indicated at the right side of the chord. The interval from the root of the chord to the other chordal tones is indicated at the left side. The interval relationships that characterize chords may be analyzed by knowing the number of half steps involved in their construction.

The following example shows how the Gmi7 chord is constructed and related to the G minor scale.

Ex. v - The G minor scale and chord

The following characteristic intervals are comprised of half-step totals as follows: major third = four half steps; minor third = three half steps; perfect fourth = five half steps; perfect fifth = seven half steps; and augmented fourth or diminished fifth = six half steps.

You will notice that this chord also has a characteristic interval structure that is unique to it. It is also interesting to note that the G minor chord and scale could be extracted from the B^b scale and chord if we were to emphasize the B^b scale from its sixth tone position which is G. Therefore, G minor is a relative minor to B^b major.

As the sixth tone/step of a major scale is referred to as the relative minor, the fifth tone/step position of a major scale is called the dominant position. Therefore, F7 is a dominant chord to B^b. The dominant seventh chord and scale is as follows:

Ex. vi - The dominant seventh scale, chord, and characteristic intervals

A dominant seventh chord is also referred to as simply a seventh chord; the "7" exponent attached to the letter name means that top note in the chord is an interval of a minor seventh. This point also gives a key for chord nomenclature. You will notice that if you count the scale steps from the root note in the F dominant scale, it is the seventh tone in the scale and the interval is a minor seventh; thus the name F7 is derived.

A major chord whose top extension is a major seventh is called a major seventh chord, e.g., Bb - D - F - A = BbMA⁷. A minor chord whose top extension is a minor seventh is called a minor seventh chord, e.g., G - Bb - D - F = Gmi⁷. The chord symbol is determined by the intervals and extensions used, e.g., G - B - D - F - A = Gmi⁹ (from G to A, an octave plus a major second is a ninth). Chord symbols also indicate chord alteration. If the fifth of a chord is flattened, it is symbolized, e.g., F - A - Cb - Eb = F⁷ (b5). Any extension of a chord may be altered and symbolized. Other symbols that appear in chord nomenclature include: + for augmented; ° for diminished; b for flattened; # for raised or augmented; and N.C. for no chord. Various other types of chords and symbols not mentioned here will be treated in later chapters.

The chord symbols indicate to the improviser which notes are to be emphasized and embellished. The art of improvisation involves the embellishment of notes in a multiplicity of ways.

(For other information relative to the fundamentals of music, please refer to Robert W. Ottman's **Elementary Harmony, Theory and Practice**, published by Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970. For a more comprehensive view of chord nomenclature, please refer to **Standard Chord Symbol Notation: A Uniform System for the Music Profession**, by Carl Brandt and Clinton Roemer, published by Roerick Music Company, 4046 Davana Road, Sherman Oaks, California 01423.)

PREPARATORY WOODSHED

1. Practice building and playing the various intervals on all twelve tones of the chromatic scale.
2. Practice spelling the basic major, minor and dominant seventh chords in the various keys.

TRANSPOSITION

The Harvard Dictionary of Music defines "transposition" as the rewriting or the "ex tempore" performance of a composition at another pitch, i.e., in another key, e.g., in Eb instead of the original D, etc. Transposition also involves rewriting or performing melodic and harmonic elements (scales, chord, intervallic patterns, etc.) at another pitch or key level. One example of transposition is illustrated between Examples ii of our Prep Study and Example 31 of Chapter Two. The interval chart presented on Bb in Example ii is transposed to C in Example 31.

Throughout this book, the student is asked to transpose the various essential melodic and harmonic elements from their original versions to all keys, for the purpose of instrumental mastery.

CROSS TRANSPOSITIONS

The concept of cross transposition involves transposing for the various instruments. The Bb trumpet sounds Bb when it plays C. It sounds a major second (two half steps) lower than written. In order for one to play an actual pitch on the trumpet, it is necessary to transpose up a major second. The actual pitch is referred to as the concert pitch. The concert note Bb is written as a C for the Bb trumpet. The Eb alto saxophone sounds Eb, a major sixth lower when it plays concert C. Therefore, it is necessary to transpose up a major sixth from the actual concert pitch. The concert note Bb is written as a G for the alto saxophone. The Bb tenor sax, like the trumpet, sounds Bb when the concert note C is played. However, the tenor sounds a major second plus an octave which equals a major ninth lower and is therefore written a major ninth higher. Trombones, flutes, violins, guitars, and keyboards are concert pitched instruments and sound the note as written. However, it is important to mention that the string bass sounds an octave lower than written. Therefore, notes for the string bass are written an octave higher than what is played. These transposition-related considerations may be applied when performing the examples herein in unison.

"Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths."

Proverbs 3:5-6

CHAPTER I

PLAYING CHANGES: AN INTRODUCTION

Man is a microcosm/diminution of God. God is the ultimate macrocosm/augmentation. God is the source of all existence and expression, for "God breathed into man the breath of life, and man became a living soul." God is the ONENESS through which all things permeate, just as the subdivided notations of our concept examples exist within the whole note. When man acknowledges God, God lights the road for his direction. This guidance is given so that man might find purpose and meaning in life.

Thus, purpose is the driving force of one's direction. Whether it is simply moving oneself from place to place, or something more intangible and long-range, such as setting goals in one's life, the reasons for one's actions are governed by purpose. Purpose is also a driving force in one's development. Development is defined by the things one does in fulfilling one's purpose, whether it is simply going into the practice room to learn a new scale, or setting out to master your instrument. The desire for mastery of the instrument supplies the purpose and direction for going into the practice room to learn a new scale. **Without purpose, man subjects himself to a meaningless existence and a haphazard direction.**

Purpose is mirrored in music through polarity. Polarity means that something has a "pull" force within it. Polarity can be illustrated by taking two magnets and placing them together. You will notice that they cling to each other when the opposite polls are facing each other. When like poles of the magnets are subjected to each other, the relationship projects tension and seems unresolved. When the opposite poles are matched, the effect projects stability and seems resolved. Polarity is a driving force in musical direction and is symbolized in the tension and release in the unresolved and resolved nature of the V and I chords, respectively.

In order to acquire a better understanding and feel for the I and V chords in relation to our study, perform the following experiment:

- (1) Play the notes C - E - G - C on your instrument and/or the piano and listen to the overall effect.
- (2) Play the notes G - B - D - F on your instrument and/or the piano and listen to the overall effect.
- (3) Which set of notes do the following words best describe: stable, at rest, still, stationary, calm, resolved?
- (4) Which set of notes do the following words best describe: transient; moving; restless; unfinished; incompleteness; tension, unresolved?

If your experiment results in a pairing of #1 with #3 and #2 with #4, it means that you have a "feel" for the unresolved flavor of the V7 chord and the resolved flavor of the I chord. Now, if you will play note set #2 (G-B-D-F) followed by note set #1 (C-E-G-C), you will be able to feel the tension of the V7 chord and the release of the I chord.

When these two sides (V and I) come together, direction is climaxed and resolution is manifested. **Without direction, the improviser subjects his/her performance to a meaningless and haphazard expression.**

The tonic/I chord is called the I chord because it is built upon tonal position #1 of the major-eight tone scale (tonal position #1 is repeated at the eighth). The C major scale's tonal positions 1-2-3-4-5-6-7-8 are, respectively, C-D-E-F-G-A-B-C. The basic chord is obtained by extracting every other note. The top tone in a chord along with its basic triad (the bottom three chord tones) determines its nomenclature. Hence: C-E-G-C = I chord built on combinations of the major scale, starting with the first tone; G-B-D-F is a V7 chord from the C major scale, starting with the fifth tone. Spelling the C major scale from the fifth tonal position can also be referred to as the G7 scale. The V and I chords and scales provide focal points for the musical idea.

The chords, which are positioned between the tonic (I) and dominant (V), present an interesting and flavorful array of avenues which may serve to connect the resolutions of musical ideas. More details related to the theory behind chord nomenclature, the characteristic intervals and modal orientation, will begin in Chapter Two.

The seventh scale technique is an approach to exploring and mastering those elements of scale and the chordal elements within and between the two basic polarities, tonic (I) and dominant (V). Therefore, the technique applies primarily to a musical context where functional/polarized harmony prevails. Functional harmony is characterized by chord progressions and resolutions, commonly referred to as chord changes or simply, "changes" by the jazz player. Changes provide a directional aspect to the music.

The jazz improviser's challenge may be compared to that of a speaker. In order to be a great speaker, one must master the grammatical aspects of the language—the abc's, nouns, verbs, adjectives, etc. The learning of these do not constitute an end objective; they are the means to an end. By learning the abc's, we are able to form words. Upon learning nouns, verbs, adjectives, and other parts of speech, we are able to combine words into complete phrasal ideas and sentences. Sentences are connected to form paragraphs, which may ultimately be expanded to tell a complete story. Similarly, the jazz improviser/soloist must know the elemental aspects of music—the scales, chords, intervals, keys. Again, the learning of these does not constitute an end objective; they are the means to an end. As a result of isolating and learning these basic musical elements, we are able to form ideas which may be expanded into phrases, melodies and developed musical improvisations. Although playing changes is a basic part of the improvisational process in music which employs functional harmony, sensitivity should not be restricted to the chords. Equally vital are the melodic, rhythmic and FEELING aspects. The process involves something more than just playing notes to fit the chords. It is a natural and spontaneous communication of connected musical ideas within the format of changes.

Various general approaches may be taken to improvise music with chord changes. Some are as follows:

- (1) Emphasizing the primary scale tones from which the basic chords are extracted. For example, F7, as one of the chord changes, means that the F7 scale - F-G-A-B-C-D-Eb-F may be used. The chord is obtained by extracting the alternating scale tones, F-A-C-Eb.
- (2) Elaborating on the primary chord tones and chord extensions. If the F7 is one of the chords, combinations of F-A-C-Eb-G-Bb-D may be elected. G-Bb-D are the extensions.
- (3) Playing embellishments—variations on the melody.
- (4) Playing embellishments and variations on guide tone lines from the moving chordal voices. For example, if two successive chords in a phrase are Emi7-F7, then the vertical arrangements of the basic chords yield four possible guide tone lines moving from voice to voice. Our forthcoming illustration selects the third voice from the bottom note in each chordal arrangement.
- (5) Emphasizing a “common tone to the total.” In this approach, the soloist selects a single tone that sounds good against all the chords in a phrase and elaborates on it rhythmically, dramatically, emotionally, etc.
- (6) Recomposing new melodies against the given chord changes.
- (7) Using combinations of the above.
- (8) Trying unique ways of your own.

Using the following phrase as a model, approaches 2 through 6 are illustrated as follows:

Ex. 1 - Model for improvisation.

Musical staff showing chord changes: Emi7, F7, B7 MA, D7, G7 MA, A7, D7 MA. The staff has a key signature of one flat, a common time, and a treble clef.

Ex. 2 - Elaborations on primary chord tones and extensions.

Musical staff showing elaborate fingerings and slurs over the same chord changes as Ex. 1. It includes Emi7, F7, B7 MA, D7, G7 MA, A7, and D7 MA.

Ex. 3 - Playing embellishments--variations on the melody.

Musical staff showing variations on the melody with different note heads and rhythms over the same chord changes as Ex. 1. It includes Emi7, F7, B7 MA, D7, G7 MA, A7, and D7 MA.

Ex. 4 and 4a - Playing embellishments and variations on guide tone lines.

A handwritten musical staff in G major. It features seven chords: E⁷mi, F⁷, B^{b7}MA, D^{b7}, G^{b7}MA, A⁷, and D⁷MA. The notation includes various slurs, grace notes, and dynamic markings like accents and staccato dots.

A handwritten musical staff in G major. It features the same seven chords as Example 4a: E⁷mi, F⁷, B^{b7}MA, D^{b7}, G^{b7}MA, A⁷, and D⁷MA. The notation is more minimalist than Example 4a, with fewer slurs and grace notes.

Ex. 5 - Emphasizing a "Common tone to the total."

A handwritten musical staff in G major. It features the same seven chords as Examples 4 and 4a. The notation emphasizes common tones by placing them on the beat, often aligned with the root note of the chord.

Ex. 6 - Recomposing against the given chord changes.

A handwritten musical staff in G major. It features the same seven chords as Examples 4, 4a, and 5. The notation shows a different approach to improvisation, where the player recomposes lines against the given chord changes.

Our goal for this unit of study (Book A) is to be able to play and improvise on such tunes as the seven great jazz standards discussed in Chapter Eight, which include "Round Midnight" and "Giant Steps" as played by John Coltrane. To achieve this is possible, only through learning the basics—the primary changes. Two primary examples of changes in jazz are blues and rhythm changes. Following are illustrations for the purpose of introductory study.* The how, where, when, and why of the musical elements (chordal, scalar, intervallic) in the improvisational lines, along with other elemental possibilities, will be thoroughly treated in subsequent chapters.

*The exact choice and placement of chords in rhythm changes and blues formats vary. The length also varies, e.g., eight bars are sometimes used in the minor blues instead of the usual twelve.

BLUES PROGRESSION

The Blues is one of the basic forms used in jazz improvisation. Its general format is twelve measures in duration and consists mainly of seventh chords. Blues changes are shown in the following examples.

Ex. 7 - Twelve-measure blues progression in the key of B flat major.

Handwritten musical score for Ex. 7:

- Measures 1-2: B^b7
- Measures 3-4: E^b7
- Measures 5-6: B^b7
- Measures 7-8: F_{mi}⁷ B^b7
- Measures 9-10: E^b7 E^o
- Measures 11-12: B_{MA}⁷ C_{mi}⁷ D_{mi}⁷ D_{mi}^b₇
- Measures 13-14: C_{mi}⁷ F⁷
- Measures 15-16: B^b7 F⁷
- Measures 17-18: C⁷ F⁷

Ex. 8 - Twelve-measure solo on the blues progression in the key of C major.

Handwritten musical score for Ex. 8:

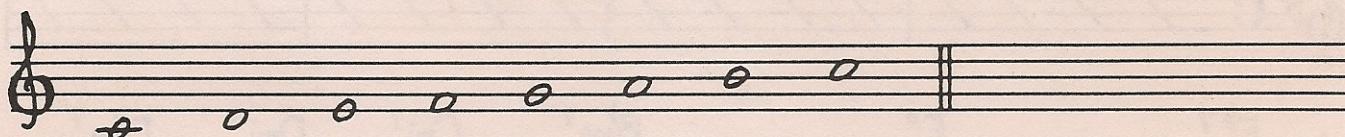
- Measures 1-2: C⁷
- Measures 3-4: F⁷
- Measures 5-6: C⁷
- Measures 7-8: G_{mi}⁷ C^{7(b9)}
- Measures 9-10: F⁷ F[#]₇
- Measures 11-12: C_{MA}⁷ D_{mi}⁷ E_{mi}⁷ E_{mi}^{b7} D_{mi}⁷
- Measures 13-14: G⁷ C⁷
- Measures 15-16: G⁷

(Notice the principle of the half step in the seventh chord being utilized frequently. The essence of the principle is covered in Chapter Three.)

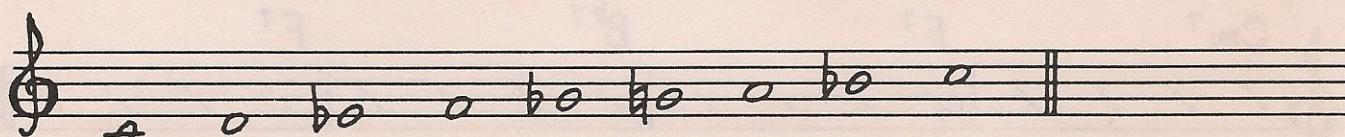
USE AND FUNCTION OF RELATED SCALES

The most significant scale used in the blues is the blues scale, and it is constructed by lowering the third, fifth, and seventh tones of the major scale.

Ex. 9 - Major scale in C major.

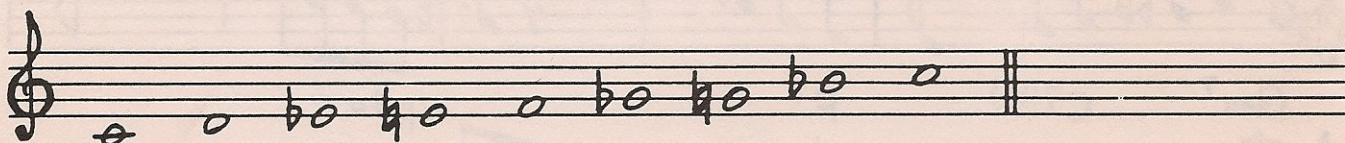


Ex. 10 - Blues scale in C major after altering the major scale.



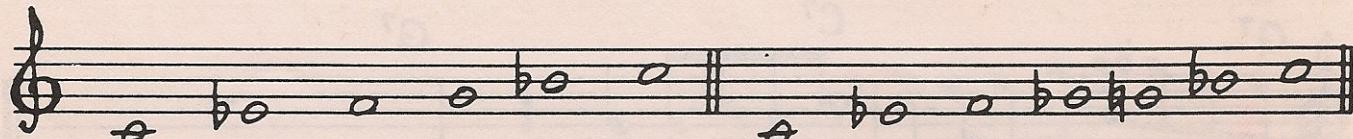
This is an example of the blues scale after lowering the third, fifth, and seventh tones one half step. Another form of the blues scale and the most common one involves chromatic embellishments.

Ex. 11 - Chromatic blues scale.



Another way of perceiving the blues scale is by viewing it basically as a minor-pentatonic scale. The quality of the blues sound comes from emphasizing the root, minor third, fourth, fifth, and seventh tones extracted from the minor scale. Variations in the color can be obtained by flattening the fifth.

Ex. 12 - Flattened five blues scale.



The following example illustrates, more specifically, the use of the blues scale in a typical twelve-bar setting.

Ex. 13 - Blues scale use in twelve bars.

A handwritten musical score consisting of five staves of music. The first staff starts with a C7 chord, followed by a blues scale pattern. The second staff begins with a C7 chord, followed by a Gm7 chord, and then a C7 chord. The third staff starts with an F7 chord, followed by an F#o chord, and then a C7 chord. The fourth staff begins with an Emi7 chord, followed by an Ebmi7 chord, a Dmi7 chord, and a G7 chord. The fifth staff starts with a C7 chord. The music is written in common time with various note heads and stems.

This particular chorus on the blues illustrates the seventh scale concept (to be covered in Chapter Three) and the blues scale in depth. Notice the use and function of the blues scale in the first and second measures, and the seventh scale in the third and fourth measures.

Another possibility is the treatment of the blues scale from its various positions. This approach is suggested for all of the numerous pertinent scales that will be presented throughout this book.

Ex. 14 - Chromatic blues scale from first position.

A handwritten musical score consisting of one staff of music. It shows a continuous sequence of notes representing a chromatic blues scale from the first position. The staff begins with a C note, followed by a B note, an A note, a G note, an F note, an E note, a D note, a C note, a B note, an A note, a G note, an F note, and an E note, ending with a C note. The music is written in common time.

Ex. 15 - Second position.

A musical staff in treble clef and common time. The melody begins at G4, moves down to F-sharp, then up to G-sharp, then down to E-flat, then up to F-sharp, then down to D, then up to E-flat, then down to C-sharp, then up to D, then down to B-flat, then up to C-sharp, then down to A-flat, then up to B-flat, and finally back to G4.

Ex. 16 - Third position.

A musical staff in treble clef and common time. It shows a sequence of notes starting at B-flat and moving up through C, D-sharp, E, F-sharp, G, A, B-flat, C, D-sharp, E, and finally back to B-flat.

Ex. 17 - Fourth position.

A musical score for the first section of "The Star-Spangled Banner". The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on a single staff using a soprano C-clef. The notes are primarily eighth notes, with some sixteenth-note patterns. The lyrics "O say can you see" are written below the staff.

Ex. 18 - Fifth position.

Ex. 19 - Sixth position.

A musical staff in G clef, common time, featuring two measures of music. The first measure begins with a quarter note followed by eighth notes on the second and third beats, each with a sharp sign indicating B-flat. The second measure begins with a quarter note followed by eighth notes on the second and third beats, each with a sharp sign indicating B-flat.

Ex. 20 - Seventh position.

Ex. 21 - Eighth position.

Some additional blues progressions are the new blues and minor blues changes. The new blues progression, an innovation by Charlie Parker, differs from the traditional blues progression by making use of embellishment chords that move in II-V relationships. The following chords are in three-four time: one chord to the bar; CMA7, CMA7, Bmi7(b5), E7, Ami7, D7, Gmi7, C7, FMA7, Fmi7, Bb7, Eb7, Eb7, EbMA7, EbMA7, Ebmi7, Ab7, DbMA7, Dmi7(b5), G7, Emi7, Eb7, Dmi7, G7. "Bluesette" by Gimbel and Thielemans serves as an example.¹

Ex. 22 - New blues chord changes in common time.

Handwritten musical score for Ex. 22. The score consists of six staves of chords in common time. The chords are: FMA⁷, Emi⁷, A^{7(b9)}, Dmi⁷, G^{7(b9)}, Cmi⁷, F^{b9}, B^bMA⁷, B^bmi⁷, E^{b7}, Ami⁷, D^{7(b9)}, A^bmi⁷, D^{b7(b9)}, Gmi⁷, C⁷⁽⁺¹¹⁾, FMA⁷, Gmi⁷, C^{7(b9)}. The score is written in common time with a key signature of one flat.

Ex. 23 - New blues chorus illustrated.

Handwritten musical score for Ex. 23. The score consists of five staves of chords and bass lines in common time. The chords are: FMA⁷, Emi⁷, A^{7(b9)}, Dmi⁷, G^{7(b9)}, Cmi⁷, F^{b9}, B^bMA⁷, B^bmi⁷, E^{b7}, Ami⁷, D^{7(b9)}, A^bmi⁷, D^{b7(b9)}, Gmi⁷, C⁷⁽⁺¹¹⁾, FMA⁷, Gmi⁷, C^{7(b9)}. The score includes various bass lines and harmonic patterns across the staves.

¹Quincy Jones - "Mellow Madness" - A & M SP 4526

Ex. 24 - Minor blues progressions.

The score consists of four staves of music in F major (one sharp) and common time. The first staff starts with F_{mi}. The second staff starts with B^b_{mi}. The third staff starts with F_{mi}. The fourth staff starts with G_{mi}^{7(b5)}, followed by C⁷⁽⁹⁾, F_{mi}⁶, G_{mi}^{7(b5)}, and C^{7(b9)}.

Ex. 25 - Minor blues chorus.

The score consists of five staves of music in F major (one sharp) and common time. The first staff starts with F_{mi}. The second staff starts with C_{mi}^{7(b5)}, F^{7(b9)}, and B^b_{mi}. The third staff starts with F_{mi}. The fourth staff starts with G_{mi}^{7(b5)}. The fifth staff starts with C⁷⁽⁹⁾, followed by F_{mi}⁶⁽⁺⁷⁾, G_{mi}^{7(b5)}, and C^{7(b9)}.

RHYTHM CHANGES

Rhythm changes constitute one of the basic progression changes in jazz. The basic version of this chord progression was initially written by George Gershwin (1898-1937) for his composition, "I Got Rhythm." As a result of this fact, rhythm changes are often called "I Got Rhythm" changes. These changes provided the basic harmonic format for Charlie Parker's "Little Benny"/"Crazeology" and many other jazz tunes throughout the bop era of the 1940's and 1950's. This progression should be memorized and thoroughly mastered:

Ex. 26-a - Rhythm changes (as written by George Gershwin--key of B^b).

The handwritten musical score consists of four staves of music in B-flat major (two sharps). The first staff shows a standard 12-bar blues progression: B^b, Gmi, Cmi⁷, F⁷, Gmi⁷, E^o, Cmi⁷, F⁷. The second staff begins with B^b, followed by Gmi, Cmi⁷, F⁷, B^b, F, and then a repeat sign followed by B^b and F⁷. The third staff starts with a 2. above B^b, followed by D⁷, (C), (D^o), D⁷, G⁷, and (D⁺⁵). The fourth staff concludes with (Dmi), G⁷, C⁷, (B^b), (C^o), C⁹, F⁷ (with a note above it labeled (C⁷+5)), and ends with C⁷ F⁷ followed by D.C. (Da Capo).

Ex. 26-b - Rhythm changes (a modified version--key of Bb).

The score consists of seven staves of handwritten musical notation for a single instrument, likely a piano or guitar. The music is in B-flat major (indicated by two flats in the key signature). The time signature is common time (indicated by a 'C'). The notation uses vertical strokes on a five-line staff to represent eighth-note patterns. Chords are labeled above each staff.

1. Measures 1-4: B^bMA⁷, Cmi⁷, F⁷, Dmi^{7(b5)}, G^{7(b9)}, Cmi⁷, F^{7(b9)}

1. Measures 5-8: Fmi⁷, B^b7, E^bmi⁷, A^b7, 1. Dmi⁷, G⁷, Cmi⁷, F⁷

2. Measures 9-12: Cmi⁷, F⁷, B^bMA⁷, A^{mi}⁷, D⁷

Measures 13-16: Dmi⁷, G⁷, Gmi⁷, C⁷

Measures 17-20: Cmi⁷, F⁷, B^bMA⁷, Cmi⁷, F⁷

Measures 21-24: Dmi^{7(b5)}, G^{7(b9)}, Cmi⁷, F⁷, Fmi⁷, B^b7, E^bmi⁷, A^b7

Measures 25-28: Cmi⁷, F⁷, B^bMA⁷

Ex. 27-a - Rhythm changes illustrated in improvisation (key of C).

The musical score consists of five staves of handwritten notation on a single page. The key signature is C major (no sharps or flats). The progression of chords is indicated above each staff.

- Staff 1: C → Ami → Dmi⁷ → G⁷ → Ami⁷ → F^{#o} → Dmi⁷ → G⁷
- Staff 2: C → Ami → Dmi⁷ → G⁷ → C → G → 1 C → G⁷
- Staff 3: C → E⁷ → A⁷ → D⁷ → G⁷
- Staff 4: G⁷ → D⁷ → G⁷
- Staff 5: (empty)

Rhythms are indicated by various note heads and stems. Measures 3 and 4 of Staff 3 show complex eighth-note patterns. Measure 4 of Staff 4 shows a sixteenth-note pattern.

Ex. 27-b - Modified rhythm changes illustrated in improvisation (key of C).

The score consists of six staves of handwritten musical notation on a treble clef staff. The chords are indicated above each staff, and various performance techniques like grace notes, slurs, and triplets are shown. The chords and their progressions are:

- Staff 1: C^mi⁷, D^mi⁷, G⁷, E^mi⁷, A⁷⁽¹⁹⁾
- Staff 2: D^mi⁷, G⁷, G^mi⁷, C⁷, F^mi⁷, B^b7
- Staff 3: 1. E^mi⁷, E^b7, D^mi⁷, D^b7(+11)
- Staff 4: 2. D^mi⁷, G⁷, C
- Staff 5: B^mi⁷, E⁷, E^mi⁷, A⁷
- Staff 6: A^mi⁷, D⁷, D^mi⁷, G⁷

Performance markings include slurs, grace notes, and triplets. The score concludes with a repeat sign and the instruction "D.C. 2nd ending to FINE".

There are numerous sources for studying the approaches of the great jazz masters. The various transcriptions of solos by David Baker are helpful to this end. Solo transcriptions are also available in various jazz books and magazines. The book **Jazz: A History** includes the following transcriptions: "S.O.L. Blues;" "West End Blues" and "Struttin' With Some Barbecue" (Louis Armstrong); "Body And Soul" (Coleman Hawkins); "Lester Leaps In" (Lester Young); "I Can't Get Started" (Dizzy Gillespie); "Little Benny," "Parker's Mood" and "Embraceable You" (Charlie Parker); and "Giant Steps" (John Coltrane).¹

SUMMARY

Your goal as a performer is to know your instrument. Knowing your instrument means that you have an uninhibited command of the musical essentials--the scales, chords, intervals, rhythms, various dramatic devices, and emotional effects in all keys and various styles. Styles concept can be gained through analyzing and listening. The suggested listenings listed in the appendices represent a comprehensive guide. Rhythmic concepts for the various styles are treated in Chapter XV, "Rhythmic Considerations." Mastering your instrument calls for a dedicated practice of the vital essentials to which the subsequent chapters of this book are addressed.

CHAPTER I -- WOODSHED

1. Practice projecting tension and release in creative ways of your own.
2. Write out and memorize the flatted five blues scale in a chromatic sequence through the twelve keys.
3. Be able to play the blues scale in a circle of fourths, in a chromatic sequence and other imaginative ways.
4. Using the various approaches discussed, compose several etudes on the major and minor blues changes.
5. Compose several etudes for new blues and rhythm changes, using the approaches.
6. Select various appropriate tunes for practical application.
7. Listen for the various blues feelings and elemental treatments in the recordings listed under group VI of the appendix (Book A). A past-to-present sequential approach is suggested as in the following examples:
 - a. Blues elements in African music -- "Wrestling Match Song" from African Music (Bakwiri musicians of West Africa).
 - b. Pre-blues forms -- all selections from Negro Folk Music of Alabama (various folk music performers).
 - c. The country blues -- "Drifting Blues" from Detroit Special (John Lee Hooker).
 - d. Urban blues -- "Everyday I Have The Blues" from Count Basie (Count Basie).
 - e. Minor blues flavor -- "Morning" from Morning (Yusef Lateef).
 - f. New blues -- "Bluesettes" from Mellow Madness (Quincy Jones).
8. Listen for rhythm changes, as well as blues changes, in the recordings listed under group III. Tunes such as "Little Benny" (also listed as "Crazeology") and "Barbados" from Bird/The Savoy Recordings by Charlie Parker are model examples.

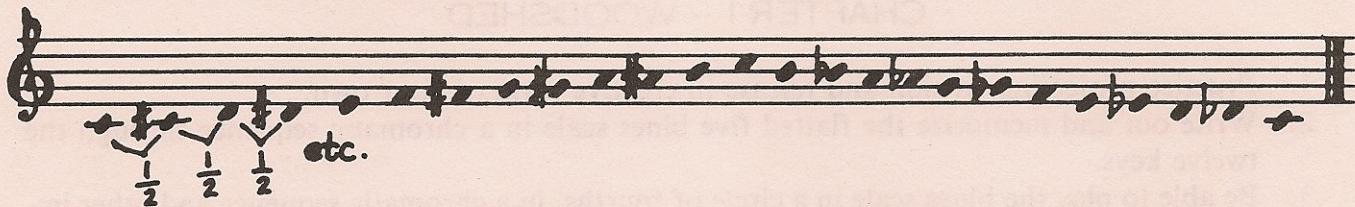
¹Frank Tirro, **Jazz: A History** (New York: W. W. Norton, Inc., 1977), pp. 365-386.

CHAPTER II

THE TONIC MAJOR SEVENTH ELEMENT

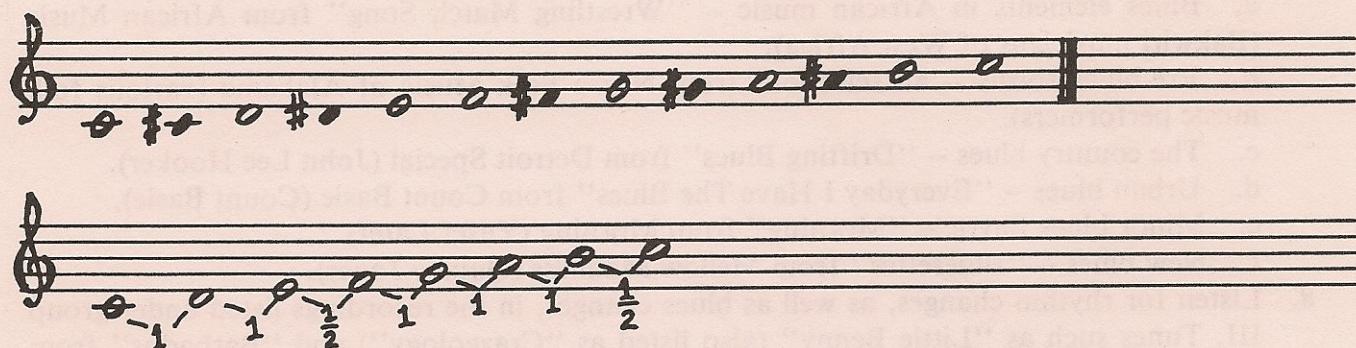
The pull factor or polarity is felt strongest in music that is written in keys. The key tone, the central musical pitch to which other notes within the key are attracted, is selected by the composer. In composing a traditional piece, there are twelve basic pitches from which to select. These pitches can be found in what we commonly refer to as the chromatic scale. The chromatic scale progresses in minor seconds. Its characteristic intervals are a series of half steps and can be easily illustrated on the piano by starting on any note and playing twelve successive keys. Playing twelve successive pitches starting on the note C will yield a chromatic scale as follows:

Ex. 28 - Chromatic scale built on C.



The chromatic scale can be viewed as a tonal totality out of which various modes of sound can be extracted. The mode of sound is determined by the characteristic intervals of the chosen scale. The sound of the polarized major mode is projected in the major scale whose characteristic intervals are a series of eight tones that move in combinations of whole and half steps as follows:

Ex. 29 - Major scale built on C (major mode).



An example of another mode can be shown by selecting a series of scale tones whose characteristic intervals are different. Notice the contrasting sound of the following scale which projects what is commonly referred to as the minor mode.

Ex. 30 - Minor scale built on C (minor mode).



Along with linear structures, vertical structures known as chords form the harmonic entities of the music and are usually constructed by emphasizing every other scale tone. A chord is classified by its characteristic intervals. The interval spectrum out of which the various harmonic scalar structures are built is summarized in the following illustration:

Ex. 31 - Intervals.

A handwritten chart illustrating various musical intervals across four staves. The intervals are labeled as follows:

- Top staff: unison (prime), aug prime, mi 2nd, MA 2nd, aug. 2nd, mi 3rd (flattened 3rd), MA 3rd
- Second staff: P. 4th, aug. 4th (tritone), dim. 5th (b5), P. 5th, aug. 5th (raised 5th), mi 6th, MA 6th
- Third staff: aug. 6th, mi. 7th (seventh), MA 7th, P. 8va, aug 8va, mi. 9th (b9), MA 9th
- Bottom staff: aug. 9th (raised 9th), MA 10th, 11th, aug. 11th (raised 11th), 13th, mi 13th (b13)

THE TONIC MAJOR SEVENTH CHORD

The tonic (IMA7) chord is built upon the first/root tone position of the major scale. It is a resolute flavor characterized by a major third, minor third and major third in its characteristic intervals. The CMA7 chord is illustrated:

Ex. 32 - The CMA7 chord and scale.

Handwritten musical notation for a C major 7th chord. It shows a treble clef, three eighth-note chords on the first, second, and third strings labeled "MA 3rd", "mi 3rd", and "MA 3rd" respectively, followed by a bass note on the fourth string and an open circle with a "(o)" indicating an omission.

The bottom tone, C, is the root of the chord; E is the third; G is the fifth; and B is the major seventh. These intervals and connecting scale tones reveal the basic pitches that can be used in improvising on the CMA7 chord. This principle, in fact, applies to all chords. Playing the connecting scale and chord tones against the harmonic flavor of the music offers two primary resources for improvising. The ultimate goal of the student of improvisation is to acquire a true mastery of the components thereof. It goes, perhaps without saying, that mastery starts from within. The great soloist has learned through painstaking effort and tenacious practice to master that which is within, as well as that which is in between the two basic polarities. He or she also learns to master the major scale and chords in **all** keys. This can be accomplished through the persistent practice of playing the various major scales and tones to their fullest harmonic structure and potential. These items should be practiced from all of the chord tone positions as illustrated below. The following examples which deal with the root, third, fifth and major seventh chord tone positions can serve as models to help formulate patterns for all the twelve keys.

Ex. 33 - Alternating between chordal and scalar colors.

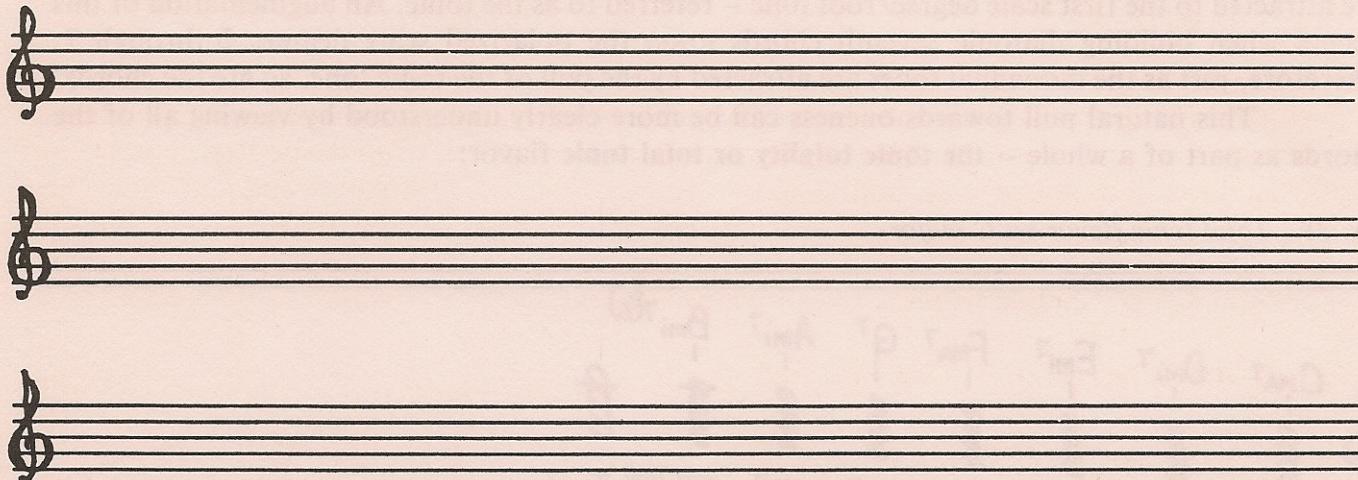
The image shows three staves of musical notation for guitar, illustrating different positions and techniques:

- Top Staff:** Fingerings are shown above the notes. The first measure is labeled "root pos. (chord)" and "CMA7". The second measure is labeled "scale". The third measure is labeled "3rd pos.". The staff begins with a G clef.
- Middle Staff:** Fingerings are shown above the notes. The staff begins with a G clef. The label "5th. pos." is centered below the staff.
- Bottom Staff:** Fingerings are shown above the notes. The staff begins with a G clef. The label "7th pos." is centered below the staff.

Ex. 34 - Combinations of the chordal and scalar colors in the same measure.



Ex. 35 - Create a combination of your own.

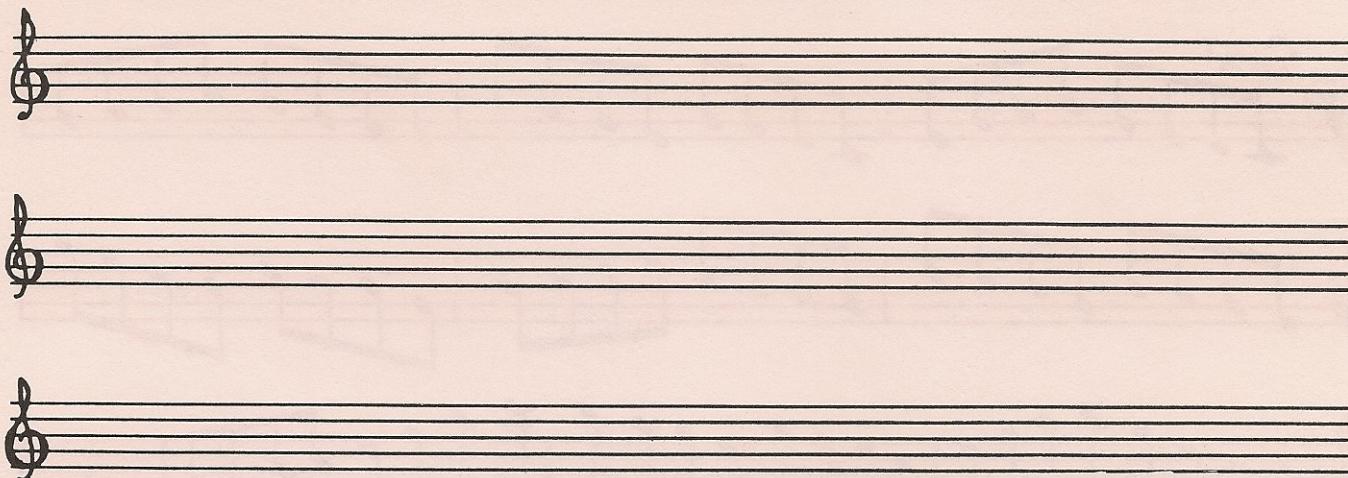


Just as diatonic (within the scale) scale tones connect the thirds within the chord, chromatic scale tones can be utilized to connect the various diatonic scale and chord tones as illustrated in the following:

Ex. 36 - Using combinations of chord tone, diatonic and chromatic scale tones.



Ex. 37 - Make one of your own.



The IMA7 chord is the center of resolution and a static flavor, static meaning "at rest." In observing the polarized tendencies of the diatonic major scale, we find that all the scale tones are attracted to the first scale degree/root tone -- referred to as the tonic. An augmentation of this occurs when building diatonic seventh chords upon the polarized scale degrees 2 through 7. Therefore, just as the individual tones are attracted by the pull of the tonic tone, so are the chords.

This natural pull towards oneness can be more clearly understood by viewing all of the chords as part of a whole -- the **tonic totality** or **total tonic flavor**:

Ex. 38 - Total tonic flavor on C major.

Thus, the IIImi7, IIIImi7, IVMA7, V7, VIImi7, and VIIImi7(5) are extensions of the total tonic flavor. The tonic represents the total. If a continuous cycle of diatonic thirds are built from the tonic tone, everything connects as follows: C-e-g-b-d-f-a-c-e-g-b-d-f-a-c-e-g-b-d-f-a-c-e-g-b-d-f-a-C. In punctuating the cycle, the individual chordal flavors are derived. C-e-g-b-(IMA7), d-f-a-c-(IIImi7), e-g-b-d(IIIImi7), f-a-c-e (IVMA7), g-b-d-f (V7), a-c-e-g (VIImi7), b-d-f-a(VIIImi7(b5)).

CHAPTER II -- WOODSHED

1. Using Examples 33 34, and 36 as guide models, create improvisational ideas for the other eleven major keys from the following major scales (the other eleven major scales).

Ex. 39 - The twelve major scales.

The image shows twelve lines of handwritten musical notation, each representing a major scale. The notation is on a single staff with a common time signature. Each line starts with a different letter name followed by 'MA7' (Major 7th chord). The letter names are: D^b MA7, D MA7, E^b MA7, E MA7, F MA7, F[#] MA7, G^b MA7, G MA7, and A^b MA7. The notes are represented by small circles on the staff, indicating a specific pitch and rhythm. The first seven scales (D^b, D, E^b, E, F, F[#], G^b) are in common time, while the last two (G, A^b) are in 6/8 time, indicated by a '6' above the staff.

Ex. 39 (continued) - The twelve major scales

The image shows three staves of handwritten musical notation on five-line staff paper. Each staff begins with a clef (G-clef for the top two, F-clef for the middle, and G-clef for the bottom), followed by a key signature, and a tempo marking of 'A MA 7'. The first staff has a key signature of one sharp (F#), the second of one flat (B-flat), and the third of two sharps (F# and C#). Each staff contains eight notes, likely representing a scale, with stems pointing upwards.

2. Create four-bar phrase patterns (four bars to each chord) in a chromatic sequence on the major seventh chords through all the twelve keys. Take turns accompanying your friends. For private practice, record the sequence on a tape recorder and play along with the playback; use various rhythmic feels — swing, rock, Latin, for example.
3. Using the procedure for number two above, create four-bar patterns in a circle of fourths sequence.
4. Explore for IMA7 chords in the suggested related readings. Utilize the various concepts to help shape your patterns into phrases. Abe Most's **Jazz Improvisations** should be helpful. Nicolas Slonimsky's **Thesaurus of Scales and Melodic Patterns** gives numerous examples for chromatic possibilities.
5. Listen for the IMA7 flavor and its treatment in everyday recordings and those listed under group one. Jerry Coker gives helpful listening concepts in his book, **Listening to Jazz**.

CHAPTER III

THE DOMINANT SEVENTH CHORDAL SCALE

In Chapter Two, it was shown how the connecting scale and chord tones can be used in improvising against the tonic major seventh chord. In this chapter, an augmentation of this concept is illustrated. The connecting chords, as well as the connecting scale, can be utilized in improvising against the V⁷ chord. The primary connecting scale for the V⁷ chord is the mixolydian scale which is built from the fifth tone position of the the tonic major scale. Thus, as c-d-e-f-g-a-b-c yields the C tonic major scale, g-a-b-c-d-e-f-g yields the G dominant/mixolydian scale. Building diatonic seventh chords over the scale tones of the dominant seventh scale yields the dominant seventh chordal scale:

Ex. 40 - *The dominant seventh chordal scale built on G.*

A musical staff in G clef. Above the staff, the chords are labeled: G⁷, A_{mi}⁷, B_{mi}⁷⁽⁵⁾, C_{MA}⁷, D_{mi}⁷, E_{mi}⁷, F_{MA}⁷, and G⁷. Below the staff, the corresponding Roman numerals are labeled: V⁷, VI_{mi}⁷, VII⁷⁽⁵⁾, I_{MA}⁷, II_{mi}⁷, III_{mi}⁷, IV_{MA}⁷, and V⁷.

The chart illustrates all of the inherently different quality chords and scales that can be played against the G7 chord. However, all of the chordal harmonies and scales in the G7 chart are germane to the key of C major. This series of improvisational scales from the G7 chart can be projected by playing the G or C scales from their various pitch step positions.

Ex. 41 - *The G dominant/mixolydian scale from its various pitch step positions.*

Three staves in G clef, each starting at a different pitch and ending at G. The first staff starts at G and is labeled #1. The second staff starts at A and is labeled #2. The third staff starts at B and is labeled #3. The fourth staff starts at C and is labeled #4. The fifth staff starts at D and is labeled #5. The sixth staff starts at E and is labeled #6. The seventh staff starts at F and is labeled #7.

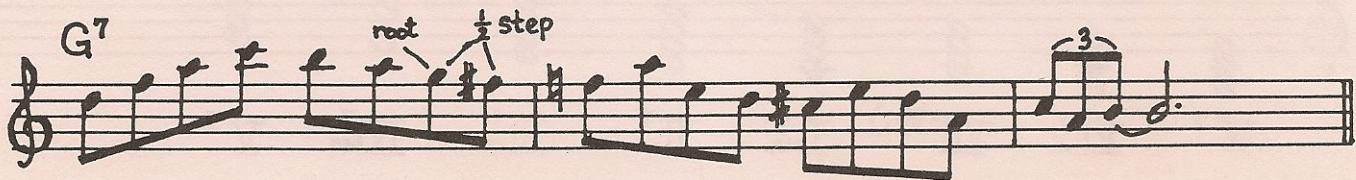
CARDINAL PRINCIPLES OF THE SEVENTH SCALE TECHNIQUE

The combinations of scales and chords in the foregoing illustrations can function in all improvisational lines extended in the framework of the G7 chord. However, the seventh scale technique involves a modification of the dominant/mixolydian scale to include the **V major seventh** tone, to create a half step between the V7 root and its seventh. This chromatic inclusion forms the cardinal characteristic interval for transforming the dominant scale from a mixolydian sound to a unique seventh scale sound. The dominant mixolydian scale on G is g-a-b-c-d-e-f-g. The seventh scale on G is g-a-b-c-d-e-f-f#-g. The seventh chord serves as the essence of the melodic and harmonic idiom in bebop and classical jazz music. In listening analytically, you will observe that the tension of the dominant seventh chord and scale provides for a point of resolution. **A great soloist communicates ideas** whether by vocal means or by playing an instrument. The spoken idea has its subject, verb, and period; the musical idea has its direction, climax, and resolution.

USE AND FUNCTIONS

As a general rule, we can start with any seventh chord and/or its inversion and produce a connected resolution that sounds characteristic of a Charlie Parker and Dizzy Gillespie quality:

Ex. 42 - Seventh Scale Resolution.



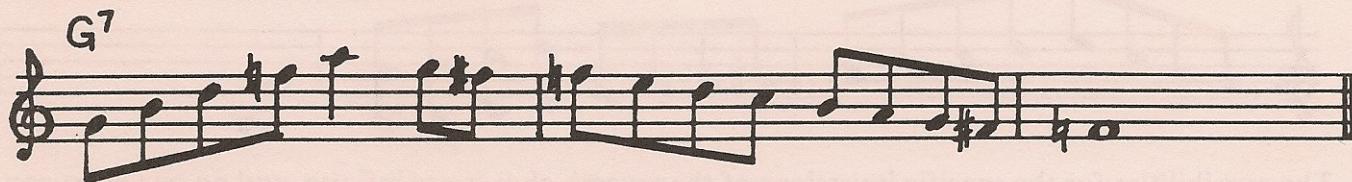
Starting on the fifth of the chord, the above example illustrates the fifth position of the G7 chord. Remember, the **cardinal rule** for the seventh chord resolution is to have one half step between the root of the chord and the seventh. This principle can be used on any seventh chord in the context of the G7 chord:

Ex. 43 - The third position 7th of the G7.



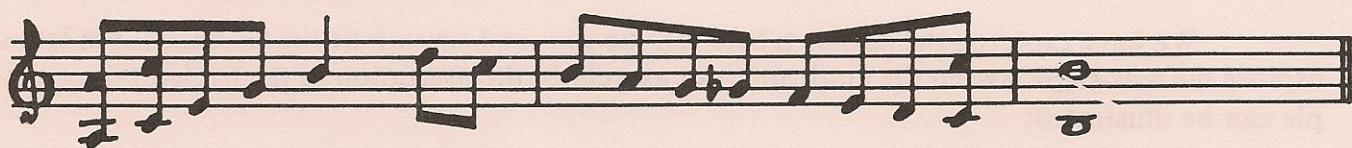
This brings us to the subject of each seventh chord within the perspective of the G7 chord-scale chart. The first position resolution is illustrated in Example 44.

Ex. 44 - First-position resolution of the V7.

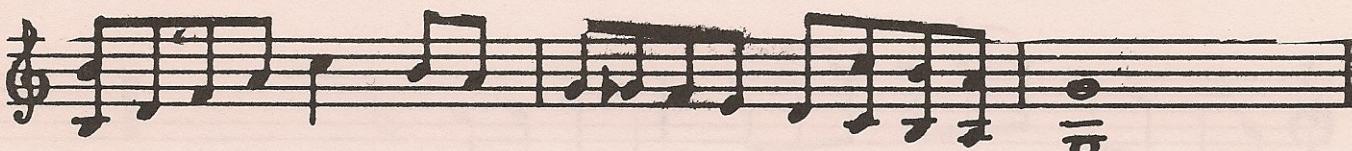


The resolutions of the remaining six positions are illustrated in Examples 45-50, respectively:

Ex. 45 - The second-position resolution.



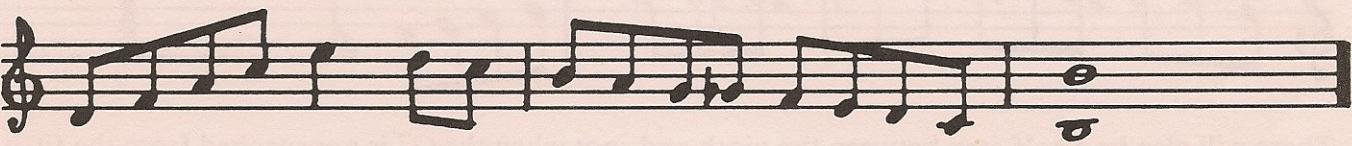
Ex. 46 - The third-position resolution.



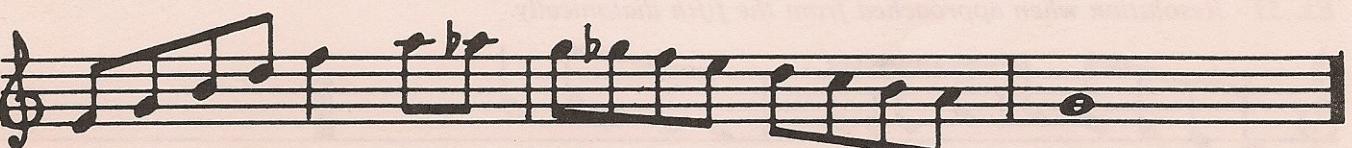
Ex. 47 - The fourth-position resolution.



Ex. 48 - The fifth-position resolution.



Ex. 49 - The sixth position resolution.



In this resolution, there is one exception to the rule: the resolution sounds best with a half-step between the ninth and root, root and seventh.

Ex. 50 - The seventh-position or major seventh resolution.

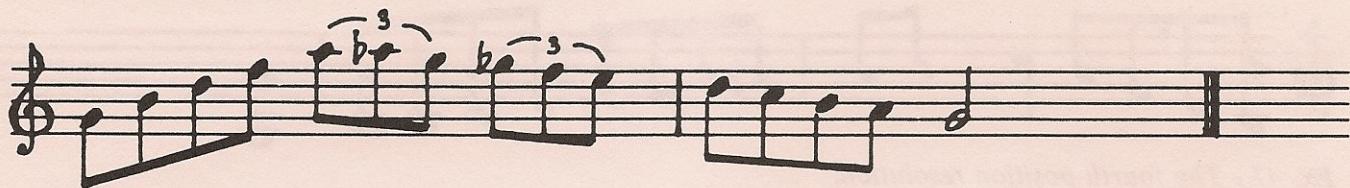


The possibilities for the specific inversions of the seventh chords are infinite, and no one chart can possibly indicate all of them. Continue to explore on your own.

OTHER HALF-STEP CONSIDERATIONS

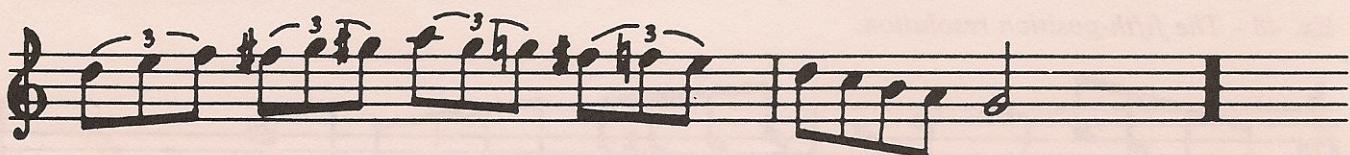
We have explored the half-step between the root and seventh of the G7 chord, but let us explore the half-step between the ninth and root as well. In the utilization of the triplet, this principle can be illustrated:

Ex. 51 - Utilization of the triplet in V7 resolution.



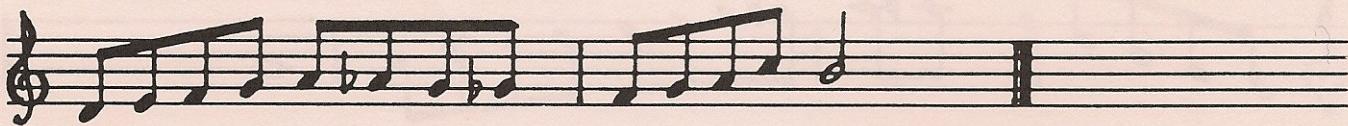
Another example of the triplet function in the G7 built from the fifth utilizing the half-step between the ninth and root, root and seventh follows:

Ex. 52 - The triplet in resolution from the fifth position.



There will also be a half-step between the ninth and root when the G7 is approached from the fifth diatonically.

Ex. 53 - Resolution when approached from the fifth diatonically.



Needless to say, the V7 scale patterns should be transposed and learned in all twelve keys; and while studying them, notice the pull of the tonic flavor. A resolution of this pull or polarity can be classified as V-I progression and will be dealt with in the next chapter through one of the most commonly used approaches to the V, the II^{mi}7 chord.

CHAPTER III -- WOODSHED

1. Compose an etude that uses descending seventh scales moving in chromatic sequence through all twelve keys.
2. Compose an etude that uses ascending and descending scales moving in a chromatic sequence through all twelve keys.
3. Perform the seventh scale in a circle of fourths sequence.
4. Using Examples 44 through 53 as guide models, resolve the seventh scale from its various positions in the key of F concert (the C7 chordal scale).
5. Continue as in number four to the remaining eleven major keys.

(Appendix Application)

6. Listen to recordings such as those under group III. The solos on Oliver Nelson's "Straight Ahead" colorfully illustrate seventh scale techniques.¹ Freddie Hubbard's solo on "Blue Moon" also offers specific illustrations of seventh scale usage.²
7. Learn to play Charlie Parker's "Donna Lee". The composer's version is available on "Bird/The Savoy Recordings."³

¹Oliver Nelson - Images - Prestige P-24060.

²Art Blakey - Three Blind Mice - United Artists 3566.

³Charlie Parker - Bird/The Savoy Recordings (side b) Savoy SJL 2201.

CHAPTER IV

THE IIIMI7 - V7 ELEMENT

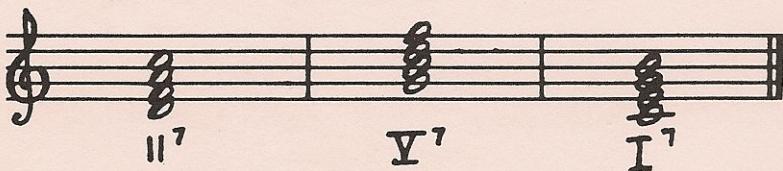
The IIIMi7 chord provides one of those colorful avenues of connection mentioned earlier. The IIIMi7-V7 element is more than a progression; it is a device for musical direction. Moreover, the IIIMi7-V7 resolution grows out of a natural tendency of chordal roots to move in a circle of fifths (downward in fifths, upward in fourths) and is one of the most essential and common progressions to be encountered in jazz improvisation, because of the strong pull of the tonic on the root of the IIIMi7 chord; however, it could easily resolve to either I or V. This tendency, along with the fact that its structure overlaps, makes the IIIMi7, in effect, a secondary dominant to the dominant as well as an optional dominant-like color to the tonic. Therefore, those melodic ideas and materials that may be used for improvising on the V7 may also be used on the IIIMi7. In Chapter II, the seventh scale chart outlined the varieties of chords and scales that could be utilized. In reiteration, let us explore the chart again.

Ex. 54 - The seventh scale chart reiterated:

A musical staff with a treble clef. It contains three measures of chords. The first measure shows a C major chord (labeled CMA⁷) with a bass note labeled I⁷. The second measure shows a D minor chord (labeled DMI⁷) with a bass note labeled II⁷. The third measure shows a G major chord (labeled G⁷) with a bass note labeled V⁷.

Notice that the chart expresses all the different quality chords on the G7 in the key of C major; therefore, we can ascertain the IIIMi7-V7-I progression from the chart of the G7 sequence.

Ex. 55 - The IIIMi-V7 ascertained:



A musical staff with a treble clef. It contains three measures of chords. The first measure shows a II minor chord (labeled II⁷). The second measure shows a V7 chord (labeled V⁷). The third measure shows an I7 chord (labeled I⁷).

The G7 is in the key of C major, so DMI7 is the IIIMi7, the G is the V7.

Let us now look more profoundly into the II^{mi}7-V7-I progression. Anytime there is a dominant seventh chord, it can be preceded by a minor seventh chord whose root is found by counting down a perfect fourth or up a perfect fifth. In essence, it would become a II^{mi}7-V, with the II^{mi}7 flavor serving as enhancement to the V, thus making for a more colorful avenue of connections previously mentioned.

Let us further examine and analyze, in light of the previously mentioned aspects, a resolution of the G7 from the fifth position as illustrated below in C major.

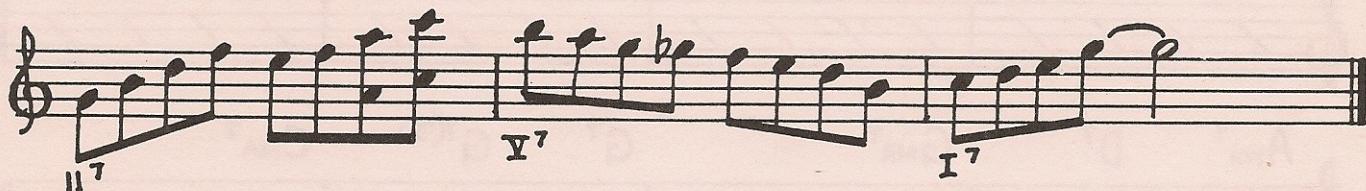
Ex. 56 - II^{mi}7-V7 from the fifth position of the V7:



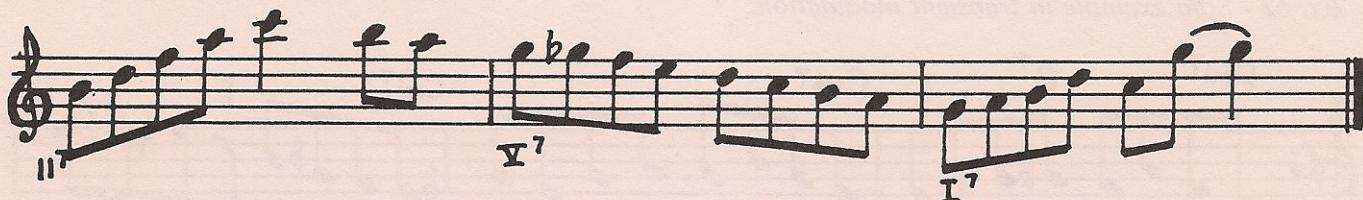
This is a prime example to illustrate how the G7 chord can be projected into the II^{mi}7-V7-I progression.

More examples of the G7 chord and how it can be connected into the II^{mi}7-V7-IMA7 sequence follow:

Ex. 57 - II^{mi}-V7 - root position.



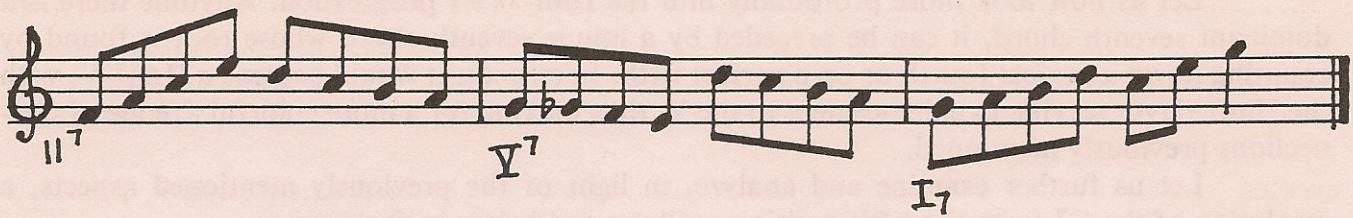
Ex. 58 - II^{mi}7-V7 - third position.



Ex. 59 - II^{mi}7-V7 - fifth position.



Ex. 60 - II^{mi}7-V7 - seventh position.



EXPANDED USE AND FUNCTION

To add another dimension, let us turn our attention to the concept of the II^{mi}7-V7 progression in a **transient modulation**. The foregoing examples show the II^{mi}7-V7-I progression in the key of C major. When a **different** set of chords outside of the initial total tonic flavor moves in a II-V-I relationship, the feeling of resolution to a different tonic occurs. When this shift serves as a **temporary displacement of the original tonic**, it is classified as a transient modulation. One needs only to examine the harmonic progression of the numerous classical jazz and bebop tunes to find prevalent use of this application. Bars 3-4 and 5-6 of the following example illustrate a transient modulation progression in the key of C:

Ex. 61 - Transient modulation progression.

Handwritten harmonic progression on two staves. The top staff shows a sequence of chords: D^{mi}7, G⁷, C^{MA}7, C^{mi}7, F⁷, and B^b^{MA}7. The bottom staff shows: A^{mi}7, D⁷, G^{MA}7, G⁷, G⁷⁽⁵⁾, and C^{MA}7.

Ex. 62 - Solo example in transient modulation.

Handwritten solo example on three staves. The top staff starts with a D^{mi}7 chord. The middle staff starts with a B^b^{MA}7 chord. The bottom staff starts with a G⁷ chord. The melody consists of eighth and sixteenth note patterns, and various chords are labeled below the staff, including G⁷, G⁷⁽⁵⁾, Am^{mi}7, D⁷, C^{MA}7, and G^{MA}7.

Bars one and two define the initial tonic flavor of C major through a II^{mi}7-V resolution to the CMA7 tonic chord. Bars three and four progress through a II^{mi}7-V7-IMA7 in the key of B flat major. The temporary B flat major tonic gives way to the GMA7 flavor in bar six. The G major tonic was prepared by the Ami7 to D7 which projected a II^{mi}7-V7 in the key of G major. The G7 in bar seven sets up the polarity for final resolution and re-establishment of the initial tonic of C major. In this context, the soloist modulates with the music and applies the technique accordingly.

From the foregoing, we can see a broad application of the II^{mi}7-V7 progression. It represents an element which can be applied to all progressions that move in a circle of fourths-applied dominant relationship, e.g., II^{mi}7-VI^{mi}7, IVMA7-VIII^{mi}7(b5), VI^{mi}7-II^{mi}7, VI^{mi}7(b5)-III^{mi}7. As previously illustrated, the progression may be in both a diatonic and/or modulating context.

For treatment of the various chords between the I and V, the basic approach of using the connecting scale and chord tones may be applied as suggested in Chapter Two. The chords should be isolated and modally treated in all keys, diatonically. Therefore, the major scale, applied from the corresponding points, serves to connect the various chords as follows: II^{mi}, 2-3-4-5-6-7-1-2; III^{mi}, 3-4-5-6-7-1-2-3; IVMA7, 4-5-6-7-1-2-3-4; VI^{mi}7, 6-7-1-2-3-4-5-6; VII^{mi}7(b5), 7-1-2-3-4-5-6-7.

CHAPTER IV -- WOODSHED

1. Compose a melodic II^{mi}7-V7IMA7 progression in the key of C major (one chord to a bar.)
2. Repeat the above procedure for the other major keys.
3. Compose an improvisational etude over the following changes (one chord to a bar): Emi7-A7-DMA7-DMA7, Dmi7-G7-CMA7-CMA7, Cmi7-F7-Bb-Eb, Emi7-F7-Bb-A7, Emi7-A7-DMA7-DMA7.

(Appendix Application)

4. Explore outside and inside materials for related treatment. **Patterns for Jazz** is good for ideas on the II^{mi}7-V7 progression.
5. All of the listenings under groups I-V are very relevant. Start with "Tune Up" by Miles Davis.¹

¹Miles Davis-Cookin/With the M.D. Quintet - Prestige 7094.

LIFE PARALLELS IN SUMMARY WITH CHAPTERS I THROUGH IV.

The materials covered mirror the basic life processes of direction, climax, and resolution. The concept of a home base is mirrored in the tonic chord. Home is where the ultimate resolution takes place.

Climax is mirrored in the tension of the dominant chord. The high point of what we do is where the climax occurs.

We leave home in pursuit of various goals which generally necessitates going to some type of job, school or place of entertainment. The avenues for getting there lend direction. Direction is mirrored in the secondary dominant chords. The II^{mi}7 leading to V is a basic example. Having to go off to school or work or to live at another residence for a while is like a transient modulation. When one leaves and takes a permanent residence away from home, it is like a complete modulation. In life, home is where the head of the family is. Musically, the composer gives the home key—major, minor or otherwise.

CHAPTER V

TRITONE SUBSTITUTION

The tritone substitution is sometimes referred to as flat five substitution and normally substitutes for the V7 chord in II^{mi}7-V7 progression. To illustrate this point specifically, let us look closely at this sequence:

Ex. 63 - Regular II^{mi}7-V7-I in C major.

A musical staff in G major (G clef) showing three chords: D^{mi}7, G7, and C^{ma}7. The first chord is labeled "II⁷". The second chord is labeled "V⁷". The third chord is labeled "I⁷". The chords are represented by standard 7th chord symbols with three notes per chord.

Ex. 64 - Tritone substitution of V7 of the II^{mi}7-V7-I.

A musical staff in G major (G clef) showing three chords: D^{mi}7, D^{b7(+II)}, and C^{ma}7. The first chord is labeled "II⁷". The second chord is labeled "D^{b7(+II)}". The third chord is labeled "I⁷". The chords are represented by standard 7th chord symbols with three notes per chord. The second chord, D^{b7(+II)}, represents a tritone substitution for the original V7 chord.

The tritone substitution in the II^{mi}7-V7-I7 lends contrasting color to the sequence and provides for smoother root movements. It is constructed on an augmented fourth (tritone) or diminished fifth below the V7 in the II^{mi}7-V7-I7, as illustrated above. If you will notice in the above example, the II^{mi}7 moves down one-half step to the Db with a raised eleventh into the CMA7. In fact, one simple rule of which you must be cognizant is that instead of moving the II^{mi}7 of a fourth to a chord, move one-half step down to the resolution of the chord.

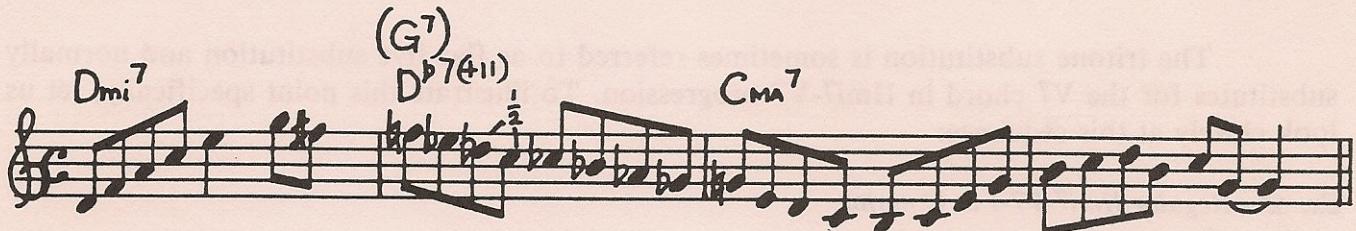
Ex. 65 - Tritone diagram.

A musical staff in G major (G clef) illustrating a tritone substitution diagram. It shows the chords D^{mi}7, G7, and D^{b7(+II)}. A bracket connects the D^{mi}7 and G7. Another bracket connects the G7 and D^{b7(+II)}. An arrow points from the G7 to the D^{b7(+II)}. Above the D^{b7(+II)} chord, the label "D^{b7(+II)} = " is written. The chords are represented by standard 7th chord symbols with three notes per chord.

USE AND FUNCTION

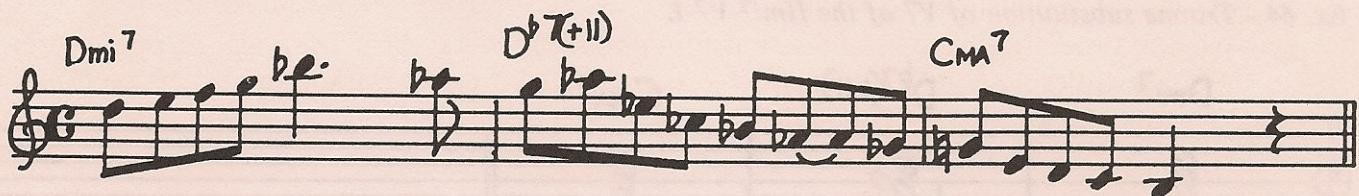
Notice the tritone interval between the regular dominant seventh chord and tritone substituted chord before resolving the final major seventh chord. Example 45 illustrates improvised ideas expounding on the tritone substitution and using the seventh scale concept with the appropriate half steps.

Ex. 66 - Tritone illustrated in resolution.



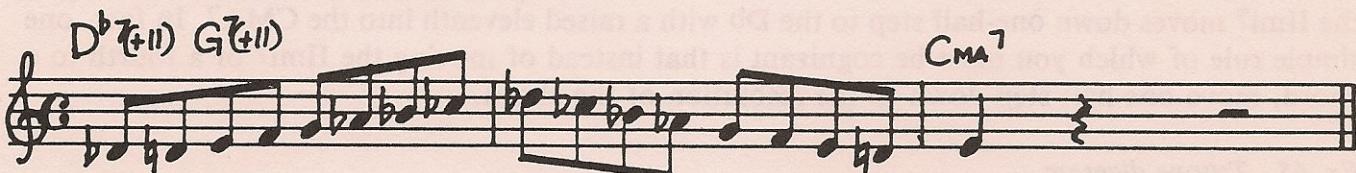
In the above example, notice the half steps in the $D\flat 7$ substitute for the $G7$ chord, and the smooth connection between the three chords. It is also significant to note the consistent use of the flattened seventh in the flat two (bII) chord. Additional examples relevant to the tritone or flat five substitutions are as follows:

Ex. 67 - Another example of tritone resolution.



The above examples show that the flat five substitute can actually be anticipated. The scale relating to the tritone substitution, and one that can be used on the $V7(\#11)$ as well, is shown as follows:

Ex. 68 - Tritone resolution using flat five scale.



Beginning on the flat five of the V⁷(#11) chord, this scale is referred to as the flat five scale. The wise student will study the whole step - half step combinations that yield its characteristic flavor. Even though it is called a flat five scale here, it is, in essence, a diminished scale. The student of improvisation should also explore all positions of the preceding scales within this text. Considering Example 68 as being in position one, continue building as illustrated in the next example which shows position two.

Ex. 69 - Flat five scale, second position.



CHAPTER V -- WOODSHED

1. Using Examples 66 and 67 as guide models, compose four-bar patterns which illustrate tritone substitution in various keys and transient modulations.
2. Recompose Woodshed problem #3, Chapter IV, to illustrate tritone substitution.
3. Listen to tunes that have bII-I relationships and notice what the artist does. "Con Alma"¹ by Dizzy Gillespie and "Half Nelson"² as played by Charlie Parker should be explored, along with various others that you discover.

¹Oscar Patterson - Swing Brass - Verve MG V 8364.

²Charlie Parker - Bird at the Roost - Savoy S J L 1108.

CHAPTER VI

TURN-BACK PROGRESSION

The turn-back progression is a series of chords used to create strong cadences at the end of choruses. It is that feeling of polarity which leads back to the beginning of ensuing choruses. The last chord is most often the V7 or its reasonable substitute, such as the tritone substitution. Following are examples of typical turn-back progressions:

Ex. 70 - Turn-back formula.

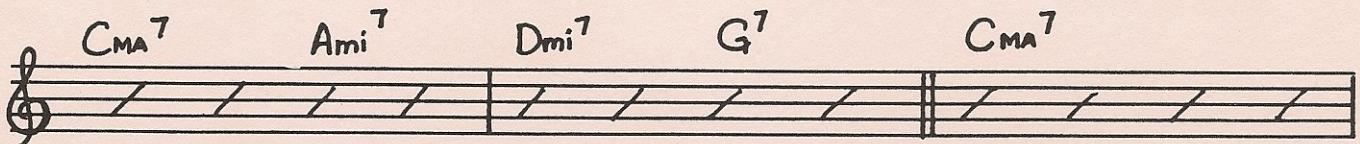


Ex. 71 - Improvised solo on the turn-back chord changes.



Another significant turn-back is the IMA⁷, VIImi⁷, IIImi⁷, V⁷ and I.

Ex. 72 - Another turn-back illustrated.



Ex. 73 - Improvised solo on another turn-back.



The above represents some of the basic turn-backs used in classical jazz. Some as utilized by John Coltrane, Eric Dolphy, and other jazz artists are as follows:

Ex. 74 - Typical whole step seventh chord turn-backs.

A handwritten musical staff in common time. It features five vertical bar lines separated by vertical double bar lines. Above the staff, the chords are labeled: C⁷, B^{b7}, A^{b7}, G^{7(b9)}, and C^{MA7}. The staff has a treble clef and no key signature indicated.

Ex. 75 - Improvised solo on seventh chord turn-back.

A handwritten musical staff in common time. It shows an improvised solo line over the chords from Example 74. The solo consists of eighth-note patterns. A descending scale run is shown over the G^{7(b9)} chord, starting on the fifth note and ending on the root.

In the above turn-back, notice the use of the seventh scale applications on the seventh chords.

Ex. 76 - Typical John Coltrane turn-back.

A handwritten musical staff in common time. It shows a typical John Coltrane turn-back progression: C^{MA7}, E^{b7}, A^{b_{MA}7}, D^{b7(+II)}, and C^{MA7}. The staff has a treble clef and no key signature indicated.

Ex. 77 - Improvised solo on a typical Coltrane turn-back.

A handwritten musical staff in common time. It shows an improvised solo line on a typical Coltrane turn-back. The solo uses eighth-note patterns and includes a descending scale run over the D^{b7(+II)} chord.

Another type of turn-back progression noteworthy of mention is the "tag." The tag is a repetitive musical pattern that occurs just before the point of repose in a musical composition. The following examples illustrate a classical tag pattern.

Ex. 78 - A tag progression.

A handwritten musical staff in common time. It illustrates a tag progression with two endings. The first ending (labeled 1.) consists of two measures: Am_i⁷ followed by D^{7(b9)}. The second ending (labeled 2.) consists of one measure: REPOSE F^{MA7}.

Ex. 79 - Improvised solo on a tag progression.



In one form or another, turn-backs are a part of all tunes that are set to functional harmony. The formulae are various as shown in the following: C7, Bb7, Ab7, Db7, CMA7, C7, Eb7, CMA7, C7(#9), Db7), C7(#9); CMA7, M7, DMA7, GMA7, CMA7. David Baker discusses turn-backs in his book, **Jazz Improvisation**.

CHAPTER VI -- WOODSHED

1. Memorize the first two bars of Example 75 and play them in a chromatic sequence through all twelve keys.
2. Follow the same procedure for Example 77.
3. Using the illustration as a guide, compose your own turn-back and take it through the keys in various ways. Eric Dolphy offers ideas in Randy Weston's composition, "Hi-Fly."¹

¹Eric Dolphy - Copenhagen Concert - Prestige 24027.

CHAPTER VII

DIMINISHED, AUGMENTED AND EXTENDED STRUCTURES

As stated at the outset, the basic chords of functional harmony are of the major, minor and dominant family. Those which contain added thirds beyond the seventh are considered extended structures. When a perfect chord interval is raised by a half step, it is called an augmented structure. Building a series of minor thirds from any given root constitutes a diminished structure.

DIMINISHED STRUCTURES

There are three different diminished seventh chords in the tonal spectrum of the twelve keys. They are formed by building a series of minor thirds from any three consecutive chromatic notes:

Ex. 80 - The three different diminished seventh chords.

The image shows three groups of four notes each on a single-line staff. Group I consists of notes C, E-flat, G, and B-flat. Group II consists of notes D, F-sharp, A, and C-sharp. Group III consists of notes E, G-flat, B-flat, and D-flat. These represent the three different diminished seventh chords in the twelve keys.

The first grouping on the C diminished seventh chord will shape the diminished extension of C, Eb, F#, and A.

The primary connecting scale moves in a whole step-half step sequence, starting with the root of the chord. A half step-whole step approach is also practical by starting on the second note position. The connecting scale is as follows:

Ex. 81 - Diminished scale on C (group I).

The image shows a musical scale on a single-line staff. It starts with a note C, followed by a half step down to B-flat, then a whole step up to D, another half step down to C-sharp, a whole step up to E-flat, a half step down to D-flat, and finally a whole step up to F-sharp. This represents the diminished scale on C (group I).

The second grouping on the B diminished seventh chord will shape the diminished flavor of B, D, F, and Ab:

Ex. 82 - Diminished scale on B (group II).



The diminished scale on Bb and its counterparts (Db, E and G) form this specific scale:

Ex. 83 - Diminished scale on Bb (group III).



These scales are applicable to both minor seventh and dominant seventh type chordal situations as illustrated in the following examples:

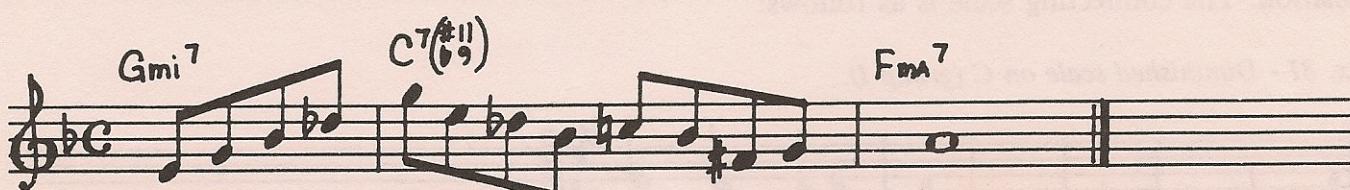
Ex. 84 - Diminished scale application on V-I (in F).



Ex. 85 - Diminished scale in IImi7 - V7 - I progression.



Ex. 86 - Other considerations for diminished application.



In summary, the basic applications of the diminished scales apply to the dominant and minor chords as suggested. However, as with all materials presented, the ultimate determination for application lies within the ear and intuition of the individual.

AUGMENTED CHORD STRUCTURES

The augmented chord is a synthesis of two major third intervals. Augmented chords are relevant to the whole tone scales which project an augmented tonal characteristic. There are only two different whole tone scales for all twelve keys. They are formed by building a series of major seconds from any two consecutive chromatic notes or perfect fourths:

Ex. 87 - Two whole tone scales C and F.

The C whole tone, as illustrated above, can be used on the C⁷, D⁷, E⁷, F#⁷, G#⁷, Bb⁷, with and without raised five modifiers. The F whole tone scale, as illustrated above, can be used on the F⁷, G⁷, A⁷, B⁷, C#⁷, and Eb⁷.

Ex. 88 - Improvisational pattern on the C whole tone scale.

Ex. 89 - Improvisational pattern on the F whole tone scale.

The whole tone scales can function on the IImi-V⁷-IMA also:

Ex. 90 - Whole tone improvisations in IImi7-V7-IMA7 context.

Ex. 91 - Another whole tone improvisation in II^mi7-V7-IMA7 context.

A musical staff in common time (indicated by a 'C') and treble clef. It shows a sequence of chords: C^mi7, F7, and B^bMA7. The notes are played in a whole tone scale pattern (whole-step half-step) across the three chords. A 'rit.' (ritardando) instruction is written below the staff.

EXTENDED STRUCTURES

Example 86 illustrates a basic approach for extended application. The raised eleventh and the flattened ninth are emphasized in the improvisational line. The choice of improvisational scales and intervals is dictated by the characteristic alterations and/or extensions of the basic chord. To be sure, the vast possibilities for chord extension and alteration could fill an entire book. The following illustrations, however, present a cross section of modified chords and related scalar applications, designed to project the basic concept.

Ex. 92 - Extended major structures.

(1) Second position major/dorian and IMA9.

A musical staff in common time (indicated by a 'C') and treble clef. It shows a scale starting on C, labeled '(1) CMA9'. The notes are: C, D, E, F, G, A, B, C. The B note is slightly lower than the standard B note, indicating a lowered ninth.

(2) Raised fourth position major and IMA9(#11).



A musical staff in common time (indicated by a 'C') and treble clef. It shows a scale starting on C, labeled '(2) CMA9(#11)'. The notes are: C, D, E, F, G, A, B, C. The B note is slightly higher than the standard B note, indicating a raised eleventh.

(3) Lydian augmented and IMA (#11 and #5).



A musical staff in common time (indicated by a 'C') and treble clef. It shows a scale starting on C, labeled '(3) CMA9(#11)(#5)'. The notes are: C, D, E, F, G, A, B, C. The B note is slightly higher than the standard B note, and the G note is slightly higher than the standard G note, indicating a raised eleventh and a raised fifth.

(4) Augmented scale from seventh position and IMA (b13 and #9).



A musical staff in common time (indicated by a 'C') and treble clef. It shows a scale starting on C, labeled '(4) b7 CMA11(b13)(#9)'. The notes are: C, D, E, F, G, A, B, C. The B note is slightly lower than the standard B note, and the G note is slightly higher than the standard G note, indicating a lowered thirteenth and a raised ninth.

(5) Harmonic major (raised sixth) from dorian position and IMA9.

(5) Cma⁹

A musical staff in G clef, common time. It shows a sequence of notes: a bass note, followed by a quarter note, two eighth notes, a half note, a quarter note, another quarter note, and a half note. The notes are primarily on the first, second, and third strings.

Ex. 93 - Extended minor structures.

(1) Seventh scale and eleventh extensions.

(1) Cmi¹¹

A musical staff in C clef, common time. It shows a sequence of notes: a bass note, followed by a quarter note, two eighth notes, a half note, a quarter note, another quarter note, and a half note. The notes are primarily on the first, second, and third strings.

(2) Diminished scale and Imi7 (b5).

(2) Cmi7(b5)

A musical staff in C clef, common time. It shows a sequence of notes: a bass note, followed by a quarter note, two eighth notes, a half note, a quarter note, another quarter note, and a half note. The notes are primarily on the first, second, and third strings.

(3) Whole tone and Imi9(b5).

(3) Cmi9(b5)

A musical staff in C clef, common time. It shows a sequence of notes: a bass note, followed by a quarter note, two eighth notes, a half note, a quarter note, another quarter note, and a half note. The notes are primarily on the first, second, and third strings.

Ex. 94 - Extended dominant structures.

(1) Diminished scale in half step-whole step sequence and V7(b9b5)

(1) G7(b9)

A musical staff in G clef, common time. It shows a sequence of notes: a bass note, followed by a quarter note, two eighth notes, a half note, a quarter note, another quarter note, and a half note. The notes are primarily on the first, second, and third strings.

(2) Diminished whole tone scale and V7(#9).

G 7(#9)

(2) #

(3) Lydian dominant scale and V7(#11).

G 7(#11)

(3) #

(4) Self application and G13.

(4) G 13

CHAPTER VII -- WOODSHED

1. Compose an etude that progresses through all three groups of diminished seventh chords. The entire composition should contain only minor third intervals built from the three basic root positions.
2. Compose an etude that progresses through the diminished seventh scales.
3. Play the above on your instrument in various tempi and rhythmic feelings.
4. Compose patterns for the various scales given under extended structures.
5. Compose an etude that connects the various materials of number four above in transient IImi7-V7-I progressions.

(Appendix A Application)

6. Learn to identify the above materials in the suggested recordings and listenings covered in Chapter VIII.
7. Explore Book Numbers 1 and 5 of Appendix A for related insight.

CHAPTER VIII

APPLICATIONS FOR THE MINOR TONIC PLUS SEVEN GREAT JAZZ STANDARDS/ SEVEN DIFFERENT CHALLENGES

The minor tonic overlaps into the modal and static category, as covered in Book B. However, it is not uncommon to find the minor tonic in functional harmony settings. Three primary scales shape and connect the minor flavor. They are defined as natural, harmonic and melodic. The scalar-chordal aspect is as follows:

Ex. 95 - The natural minor scale (built on C).

A handwritten musical staff in G clef, 2/4 time, with a key signature of one flat. It shows the following chords: Cmi⁷, Dmi⁷⁽⁵⁾, E^bMa⁷, Fmi⁷, Gmi⁷, A^bMa⁷, B^b₇, and Cmi⁷. Below each chord, Roman numerals indicate their function: I⁷, II⁷, $\frac{1}{2}$ III⁷, IV⁷, V⁷, $\frac{1}{2}$ VI⁷, VII⁷, and I⁷.

Ex. 96 - The harmonic minor.

A handwritten musical staff in G clef, 2/4 time, with a key signature of one flat. It shows the following chords: Cmi^(nat⁷), E^b+₇, G⁷, and B^o. Below each chord, Roman numerals indicate their function: I^(nat⁷), $\frac{1}{2}$ III+⁷, IV⁷, and VII^o₇.

Ex. 97 - The melodic minor (same as natural when descending).

A handwritten musical staff in G clef, 2/4 time, with a key signature of one flat. It shows the following chords: Dmi⁷, F⁷, A^bmi⁷⁽⁵⁾, and Bmi⁷⁽⁵⁾. Below each chord, Roman numerals indicate their function: II⁷, IV⁷, VI⁷, and VII^o₇.

A series of chords and scales for improvisational purposes can be extracted from each of the foregoing charts. Example 98 illustrates how patterns for improvisation may be formulated from the harmonic minor chordal scale in diatonic sequence. Number 99 takes a more creative improvisational approach.

Ex. 98 - Improvisational patterns on the harmonic minor chordal scale.

Handwritten musical score for Example 98. The score consists of six melodic patterns on a single staff. The patterns are labeled with chords and their forms:

- C_{mi} (MA7)**: Eighth-note and sixteenth-note figures starting on C.
- D_{mi} 7(b5)**: Eighth-note and sixteenth-note figures starting on D.
- E₊ (MA7)**: Eighth-note and sixteenth-note figures starting on E.
- F_{mi} 7**: Eighth-note and sixteenth-note figures starting on F.
- G⁷**: Eighth-note and sixteenth-note figures starting on G.
- A^b MA⁷**: Eighth-note and sixteenth-note figures starting on A.

Ex. 99 - Improvisational composition on the harmonic minor chordal scale.

Handwritten musical score for Example 99. The score consists of a continuous improvisational composition on a single staff, using the same harmonic minor chordal scale patterns as Example 98. The patterns are labeled with chords and their forms:

- C_{mi} (MA7)**
- D_{mi} 7(b5)**
- E₊ (MA7)**
- F_{mi} 7**
- G⁷**
- A^b MA⁷**
- B°**
- C_{mi} (MA7)**

The minor chordal scales are applied in various ways and places within a composition. Following are analyses of how they function in some of the great jazz standards:

- I. "Round Midnight," by Thelonious Monk, Charles Williams and Bernard D. Hanighen, starts and ends on the minor tonic. Progressions in between are generally within the natural minor scale with little or no use of the major seventh color. The characteristic intervals of the natural minor scale influence the use of flat five and flat nine extensions in the V7 chords.
- II. "Airegin," by Sonny Rollins, oscillates between the diatonic I and II chords in the beginning and progresses on II^{mi}7 - V7 changes in the contrasting sections. This composition illustrates transient modulation to other keys via applied dominants and abrupt shifts in keys. Even though it begins in F minor, it ends in A flat.
- III. "My Favorite Things," by Rogers and Hart, shows that the characteristic features of this E minor composition (in lead sheet version) are uniquely colorful. It begins in a manner similar to "Airegin" by oscillating between the diatonic I and II chords. The second phrase is melodically repeated against the VIMA7 chord. The third phrase undergoes a transient progression to G major which gradually works back to the V7 of I. **Modulation** occurs when there is a change to a different tonic note. **Mutation** occurs when there is a change to a different mode while retaining the same tonic note. This composition illustrates mutation by a repetition of the melody in E major. The minor tonic is again applied at the bridge after having been prepared by its major V7. The bridge is climaxed on a CMA7 which resolves through the V7 of the relative major key G. After oscillating between the G6 and CMA7, there is a "turn-back" to E minor. Here, the concept of oscillating between chords is expanded. The augmentation is an oscillation between modes. The modal possibility is further expanded by John Coltrane.
- IV. "Recordame," by Joe Henderson, uses the minor tonic in a modal fashion. Instead of one or two chords per bar, one chord per phrase is used. Functional harmony is introduced in the second half of the composition.
- V. "Body and Soul," by Heyman - Sour - Green - Eyton, starts on a II^{mi}7 and uses a mixture of diatonic sequence and modulatory color. The major tonic chord, even in modulation, is never evaded.
- VI. "Along Came Betty," by Benny Golson, starts on the II^{mi}7 and uses a mixture of minor, major and dominant color throughout. The tonic chord is seemingly always evaded.
- VII. "Giant Steps," by John Coltrane, displays a flavorful array of major chords through applied dominant relationships.

Each of the above compositions listed represents a general category. For each that is listed, there are others which are chordally similar. Group VII of Appendix A identifies recordings of these compositions.

CHAPTER VIII -- WOODSHED

1. Learn to play the minor chordal scales on your instrument. Use Examples 98 and 99 as guide models for composing and executing in all the keys.
2. Listen to and study the chords and melodies of the seven jazz standards. **Learn to play them on piano**, even if it takes you seven weeks or seven months. Set a timetable and goal for learning them.
3. Add your own.
4. Listen to various versions of the great jazz standards. Appendix A, Group VII, identifies recordings.

APPENDIX A

SUGGESTED RELATED READINGS

- Baker, David. **Charlie Parker: Alto Saxophone.** New York: Shattinger International Music Corp., 1978.
- Baker, David. **Jazz Improvisation.** Chicago: Maher, 1969.
- Coker, Jerry. **Improvising Jazz.** Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1978.
- Coker, Jerry. **Listening to Jazz.** Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Coker, Jerry, Casale, James, Campbell, Gary, Greene, Jerry. **Patterns for Jazz.** Lebanon, Ind.: Studio P/R, Inc., 1970.
- Johnson, Conrad. **Improvisational Rehearsal Techniques for Stage Band.** Houston: Johnson Music Publishers, 1979.
- Mehegan, John. **Jazz Rhythm and the Improvised Line.** New York: Amsco Publications, 1962.
- Mehegan, John. **Swing and Early Progressive Piano Styles.** New York: Amsco Publications, 1964.
- Miedema, Harry. **Jazz Styles and Analysis: Alto Sax.** Chicago: Maher, 1975.
- Most, Abe. **Jazz Improvisations.** Sherman Oaks, California: Gwyn Publishing Co., Inc., 1975.
- Rizzo, Phil. **Creative Melodic Techniques Used in Jazz Improvisation.** Cleveland: Phil Rizzo, 1973, Vol. I.
- Slonimsky, Nicolas. **A Thesaurus of Scales and Melodic Patterns.** New York: Charles Scribner's Son's, 1947.
- Schuller, Gunther. **Early Jazz: Its Roots and Musical Development.** New York: Oxford University Press, 1968.
- Taylor, Billy. **Jazz Piano: History and Development.** Dubuque, Iowa: W. C. Brown Co. Publishers, 1982
- Tillis, Frederick. **Jazz Theory and Improvisation: A Manual of Keyboard, Instrumental (or Vocal) and Aural Practice,** New York: Silhouette Music Corp., 1977.

SUGGESTED LISTENINGS

I. (Major seventh/tonic flavors)

| ARTIST | ALBUM TITLE | RECORD LABEL |
|----------------|-----------------------|--------------------|
| George Benson | White Rabbit | CTI 6015 |
| Paul Desmond | Skylark | CTI 6039 |
| Urbie Green | Senior Blues | CTI 7079 |
| Ahmad Jamal | All of You | Cadet LPS 691 |
| Clifford Brown | Clifford with Strings | Emarcy MG - 36005 |
| Eddie Harris | Playing with Myself | RCA AFLI - 3402 |
| Dexter Gordon | Tangerine | Prestige P - 10091 |

II. (Functional harmony in early jazz context)

| ARTIST | ALBUM TITLE | RECORD LABEL |
|-----------------|-------------------------------|----------------------------|
| Lester Young | Pres Lives | Savoy SJL - 1109 |
| Art Tatum | Solo Masterpieces | Pablo 13 LP SET 2627 - 703 |
| Louis Armstrong | The Louis Armstrong Story | Columbia X 'LP' 4965 |
| Louis Armstrong | The Essential Louis Armstrong | Vangard VSD 91/92 |

Also important is the Smithsonian's Collection of Classical Jazz sides one through six. The entire collection, an anthology from Scott Joplin through John Coltrane and Ornette Coleman, is available through two sources: (1) The Smithsonian Associates, Washington, D.C. 20560; and (2) W.W. Norton and Company, Inc. 500 Fifth Avenue, New York, N.Y. 10036.

III. (Functional harmony in Bop Context)

| | | |
|----------------------------------|------------------------------|------------------------|
| Art Blakey | Three Blind Mice | United Artists 3566 |
| Eric Dolphy with Ron Carter | Where | Prestige 7843 |
| Charlie Parker | Bird/The Savoy Recordings | SJL 2201 |
| Art Pepper | Early Art | Blue Note BN-LA 591-H2 |
| Bud Powell | The Genius of Bud Powell | Verve VE 2-2506 |
| Sonny Rollins | Saxophone Colossus and More | Prestige P-24050 |
| Dizzy Gillespie | Have Trumpet will Excite | Verve MG V-8313-B |
| Oliver Nelson | Images | Prestige P-24060 |
| Roy Eldridge and Dizzy Gillespie | The Trumpet Kings | Clef MG C-731-A |
| Clifford Brown and Max Roach | Clifford and Max | Mercury MG - 36036 |
| Charlie Parker | The Essential Charlie Parker | Verve 68409 |

IV. (Transient modulation)

| | | |
|--------------|------------------------------|-------------------|
| Milt Jackson | Wizard of the Vibes | Mode CMDINT. 2480 |
| Miles Davis | Cookin/with the M.D. Quintet | Prestige 7094 |

V. (Minor tonic)

| | | |
|-------------------------|---------------------------|-------------------|
| The Modern Jazz Quartet | The Last Concert | Atlantic SD 2-909 |
| John Coltrane | The John Coltrane Quartet | Atlantic 1373 |
| Charlie Parker | Bird at the Roost | Savoy SJL 1108 |
| Ramsey Lewis | The Gentlemen of Jazz | Argo LP-627 |
| Ahmad Jamal | All of You | Argo LP 691 |

VI. (Blues)

| | | |
|-----------------------------|---------------------------|--------------------------|
| African Musicians | African Music | Folkways Records FW 8852 |
| Negro Folk Music of Alabama | Ethnic Folkways Library | FE 4417 |
| Yusef Lateef | Morning | Savoy SJL 2205 |
| Lightin' Slim | High and Low Down | Excello EX 8018 |
| The Modern Jazz Quartet | Blues at Carnegie Hall | Atlantic SD 1468 |
| Count Basie | MGM GAS 126 | |
| John Lee Hooker | Mad Man Blues | Chess 2CH-60011 |
| John Lee Hooker | Detroit Special | Atlantic SD 7228 |
| Charlie Parker | Bird/The Savoy Recordings | Savoy SJL 2201 |
| Stan Getz and J.J. Johnson | At the Opera House | Verve MGV 8265 |
| Quincy Jones | Mellow Madness | A&M SP 4526 |

VII. (Premodal)

| ARTIST | ALBUM TITLE | RECORD LABEL |
|---------------------------------|-------------------------------|----------------------------------|
| Oscar Peterson John Coltrane | Swinging Brass Giant Steps | Verve MG V-8364 Atlantic 1311 |
| | | |

VIII. (Albums that contain the seven great jazz standards listed and others)

| | | |
|---|---|--|
| The Modern Jazz Quartet | The Last Concert (#I) | Atlantic SD 2-909 |
| Miles Davis | Tallest Trees (#'s I & II) | Prestige 24012 |
| The Count Basie Big Band | Montreux '77 (Night in Tunisia and More) | Pablo Delux 230820 |
| Quincy Jones McCoy Tyner | Body Heat (#VI) Today and Tomorrow (Includes Night in Tunisia and Autumn Leaves) | A&M SP 3617 Impulse AS - 63 |
| John Coltrane Dexter Gordon Lester Young Miles Davis Parker-Gillespie- Powell-Mingus-Roach | Afro Blues Impressions (#III) Homecoming (#I) Pres Lives (#V) 'Round About Midnight The Greatest Concert Ever (All The Things You Are and Others) | Pablo 2620 101 Columbia PG 34650 Savoy SJL 1109 Columbia CL 949 Prestige 24024 |
| Gerry Mulligan-Chet Baker | Carnegie Hall Concert (My Funny Valentine) | CTI 6054 SI |
| Ahmad Jamal | All of You (Angel Eyes) | Argo LPS 691 |
| Dizzy Gillespie Big Band | In Concert (#I plus Manteca and Others) | Crescendo GNP - 23 |
| Bud Powell | The Genius of Bud Powell (#V) | Verve VE 2-2506 |
| The Modern Jazz Quartet | At the Opera House (#I) | Verve V 8482 |
| The Oscar Peterson Trio | Buhaina | Prestige PR 10067 |
| Art Blakey and the Jazz Messengers | Smithsonian Collection, Side 4 #V, Body and Soul | |
| Coleman Hawkins and his Orchestra | Cookin (#2) | Prestige 7094 |
| Miles Davis | The Best of John Coltrane | Impulse AS-9200-2 |
| John Coltrane | (#III and VII) | |
| Joe Henderson | Page One (#IV) | Blue Note 84140 |

TUNES

I. TUNES for general application.

| | |
|--|---------------------------|
| Bluesette | N. Gimbel - J. Thielemans |
| Blues by Five | Miles Davis |
| Billie's Bounce | Charlie Parker |
| Tune Up | Miles Davis |
| Crazeology | Bud Powell |
| Donna Lee | Charlie Parker |
| Half Nelson | Charlie Parker |
| Five Brothers | Gerry Mulligan |
| Four Mothers | Jimmy Giuffre |
| Four | Miles Davis |
| Good Bait | Tadd Dameron-Count Basie |
| Up Jumped Spring | Freddie Hubbard |
| St. Thomas | Sonny Rollins |
| What Are You Doing the Rest of Your Life | M. Legrand |
| I'll Remember April | R. Johnstone |
| Satin Doll | Duke Ellington |
| Con Alma | Dizzy Gillespie |
| Green Dolphin Street | (Standard) |

II. Seven great jazz standards for specific application

| | |
|--------------------------|-------------------------|
| Round Midnight | Monk-Williams-Hanighen |
| Airegin | S. Rollins |
| My Favorite Things | Rogers and Hart |
| Recordame | Joe Henderson |
| Body and Soul | Heyman-Sour-Green-Eyton |
| Along Came Betty | Benny Golson |
| Giant Steps | John Coltrane |

MODAL, STATIC, AND FUSION TECHNIQUES

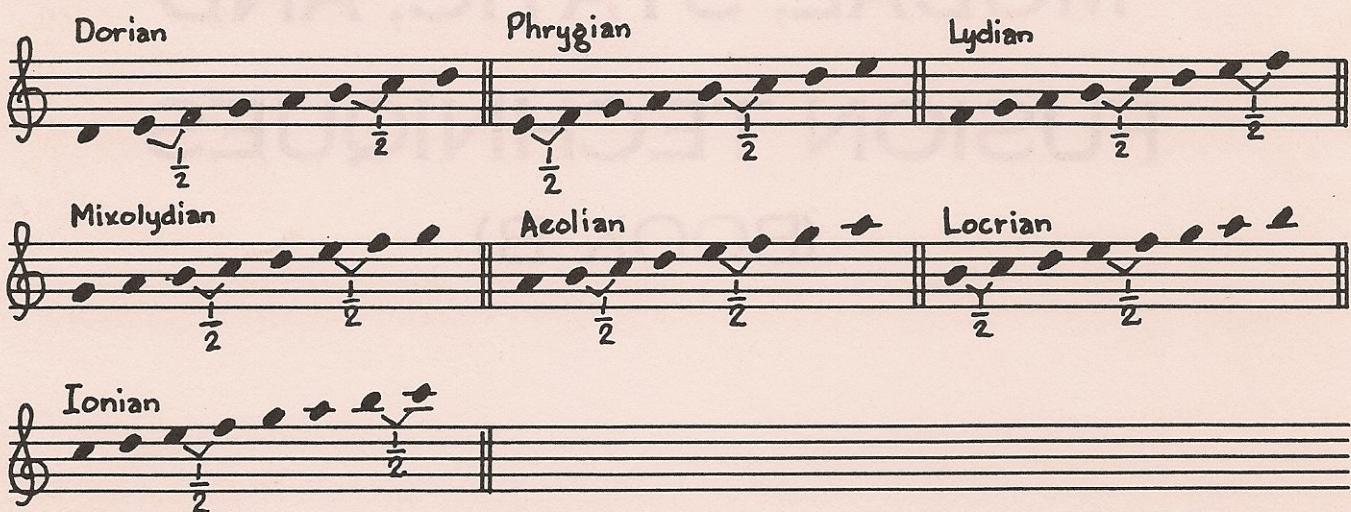
(BOOK B)

INTRODUCTION

The materials and concepts covered in the previous chapters afford a basis upon which specific improvisational techniques may be further developed. In Chapter Two, we noticed how the major scale with its characteristic intervals shapes the sound of the major mode. Playing a diatonic sequence, from each note in the major scale, projects a unique tonal substance for the composer/improviser. The seven positions of the major scale yield seven **different** scale structures, each having its own characteristic intervals and sound. The various sounds as projected from each individual structure are defined as the modes.

From a modal perspective, the major mode is properly called the ionian mode. Playing stepwise, from the **second** note in any of the twelve major scales, projects the dorian mode. Positions three through eight yield the phrygian, lydian, mixolydian, aeolian, locrian and ionian respectively.

Ex. 100 - The modal scales.



Static means at rest. The concept implies an absence of numerous chord changes and functional harmony. Tension and direction rest primarily with the melodic element and/or the improvising soloist. Where, when, and how the scales may be used when playing against the static flavor define our objective for Modal and Static techniques.

CHAPTER IX

MODAL AND STATIC HARMONY

The development of modal and static harmony was a gradual process in the jazz idiom. The inception or incubation really began with such artists as Miles Davis and John Coltrane, along with fellow musicians Julian "Cannonball" Adderley, Bill Evans, Paul Chambers, and Jimmy Cobb in the late fifties. These musicians, prompted by a desire for more freedom of expression without having to contend with a multitude of chord changes, effected a new emphasis in jazz musical structure and improvisational technique. By switching emphasis to compositions written from one or two basic chords, they were able to explore and develop the many colorful possibilities available to an underlying static flavor.

Static and improvisational techniques can be better understood through realizing the basic differences that exist between the seventh chordal scale context and the static modal scale context. The basic difference lies in the approach. **The Seventh Scale Context** is characterized by a moving melodic line, embellished by a wide spectrum of chord changes; "Giant Steps" by John Coltrane is a climactic example. **The Modal Scale Context** is characterized by a stationary chordal aspect, embellished with a wide spectrum of modalized scale changes. "So What" by Miles Davis¹ is a prime example, along with John Coltrane's "Impressions."²

The latter approach is utilized in compositional settings that use one chord which is repeated extensively, with melodic and harmonic embellishment from various auxiliary chords and scales. An auxiliary scale is formed when a basic scale is emphasized from one of its connecting tonal positions other than the root. If the underlying flavor is D dorian, playing the scalar color that starts from its second position, E is considered as the auxiliary (phrygian) scale. The auxiliary scales of the dorian modal scale are illustrated in the following example:

Ex. 101 - The dorian auxiliary scales.

¹Miles Davis - Kind of Blue - Columbia CS 8163.

²John Coltrane - Impressions - Impulse A 42.

In an improvisational context of D dorian, the dorian scale as illustrated constitutes the basic scalar resource for application. Emphasizing the basic dorian scale from its different scale degrees brings into effect the auxiliary colors of the other modes. Profound application of this principle results in an augmentation of the single tone concept into a color concept that is comprised of combined tones. The linear scale is projected as a tone color or "sheet of sound."

The modal chord is usually built by diatonic perfect fourths as opposed to those by thirds in functional harmony. However, major and minor chords by thirds, along with combinations of indigenous fourths and modal scale clusters, are used. Considering the "So What" composition in relationship to this idea, let us consider another analytical statement. Tirro contends: "Evans, however, employs quartal harmony, chords based on fourths rather than thirds, to harmonize the modal scale and uses a sliding progression of parallel chords with chordal roots, or modal tonic, removed from the bass to embellish the harmonic sound."¹ What is referred to as parallel chords there is labeled as auxiliary chords here. In either concept, they serve to embellish the central modal scale. While the chordal instrument may build chords from other positions in the scale, the bass patterns revolve around the root, thus keeping the central flavor defined.

The modes should be learned in all keys. For purposes of simplicity, our model scale selects the white keys of the piano as a reference. The formula for transposing these to other key levels is to simply apply the same format used for transposing the C major/ionian scale. For example, C major transposed up a perfect fourth would require one flat, making it F major; D dorian up a perfect fourth, making it G dorian; E lydian up a perfect fourth, making it A lydian; etc. The key point to remember is that the modes are always located on the same scale note degrees, regardless of the major key. The modes transposed up a half step are shown as follows:

Ex. 102 - Transposed modes.

A hand-drawn musical staff on four-line staff paper. It shows seven modes transposed up a half step. The modes are labeled above the staff: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, and Ionian. The staff begins with a treble clef and a key signature of two flats. The notes are represented by short vertical strokes on the lines, with some horizontal dashes indicating specific pitch levels. The modes are separated by vertical bar lines.

¹Frank Tirro, *Jazz: A History* (New York: W.W. Norton, Inc., 1977), p.363.

Conversely, the learning process is reinforced by modal mutation which involves building the various modes from a common root. Here again the key catch is to retain those identifying whole step - half step characteristics which can be obtained by using the major key signatures in a circle of fourths, skipping over those that do not include the root note. First, it is illustrated simply, using the characteristic interval formula. Building the various scales from D is shown as follows:

Ex. 103 - Modal mutation on D from step-wise sequence.

D dorian D phrygian D lydian
D mixolydian D aeolian D locrian
D ionian (major)

Ex. 104 - Modal mutation on D from key signature sequence.

dorian aeolian phrygian
locrian
lydian ionian mixolydian

APPLICATION

There is a multitude of applications that can be utilized with modal concepts. The D dorian context is selected for our purposes of illustration. The auxiliary embellishing scale color emphasized is shown in parenthesis.

Ex. 105 - Improvisational illustration of dorian auxiliary scales.

D dorian

D dorian (E aux.)

D dorian (F aux.)

D dorian (G aux.)

D dorian (A aux.)

D dorian (B aux.)

D dorian (C aux.)

The foregoing examples illustrate a modal scale spectrum indigenous to the D dorian context. The auxiliary scales provide color contrast by emphasizing the different modal colors of the various scale degrees **within** the dorian.

There exist, however, scale structures **outside** of the dorian which constitute what we call the compatible parallels, some of which are illustrated as follows:

Ex. 106 - Compatible parallels to dorian flavor.

The image displays six musical staves, each consisting of five horizontal lines and four spaces. The staves are arranged vertically, representing different musical ideas or parallel scales. The first staff is labeled "D dorian (G seventh scale)" and shows a sequence of notes including G, A, B, C, D, E, F, and G. The second staff is labeled "D dorian (D ♭ II tritone substitution)" and shows a sequence of notes including D, E, F, G, A, B, C, and D. The third staff is labeled "D dorian (seventh scale) (tritone substitution)" and shows a sequence of notes including D, E, F, G, A, B, C, and D. The fourth staff is labeled "D dorian (blues scale)" and shows a sequence of notes including D, E, F, G, A, B, C, and D. The fifth staff is labeled "D dorian (D aeolian)" and shows a sequence of notes including D, E, F, G, A, B, C, and D. The sixth staff is labeled "D dorian (A phrygian)" and shows a sequence of notes including D, E, F, G, A, B, C, and D. The notes are represented by vertical stems with small horizontal dashes indicating pitch, and the staves are separated by vertical bar lines.

The injection of these parallel materials serves to provide even wider contrast and interest in the improvisational contour. It is significant to note how the foreign textures resolve to the basic, underlying static flavor. Many other colorful possibilities are explored in later chapters. Appendix B offers references for further exploration into the possibilities and treatment of all the modes. More of this technique/concept will be elaborated upon in Chapter Twelve, "Fusion."

CHAPTER IX -- WOODSHED

1. Write out the dorian scale in a circle of fourths through all the keys and play them on your instrument. (Key -- think major scales from second note.)
2. Write out the various modes through all the keys from the same root note. Use modal mutation Examples 103 and 104 for reference.

The following is an accompaniment guide for the piano and bass. The figures are elements around which dorian patterns may revolve. Embellishment flavors may be extracted from the scale structure.

Ex. 107 - Woodshed model for dorian applications.

D dorian



3. Transpose Example 105 for your instrument and rhythm section and perform it with your friends. Use the above guide for accompaniment.
4. Compose an example of your own for the guide.
5. Follow the procedures of 1 and 2 for Example 106.
6. Compose a woodshed model and use combinations of the above.

(Appendix Application)

7. Explore Book #1 of Appendix B for further listening references to the various modes (pp 14-24).
8. Explore Book #5 of Appendix A and #3 of Appendix B for related materials.

CHAPTER X

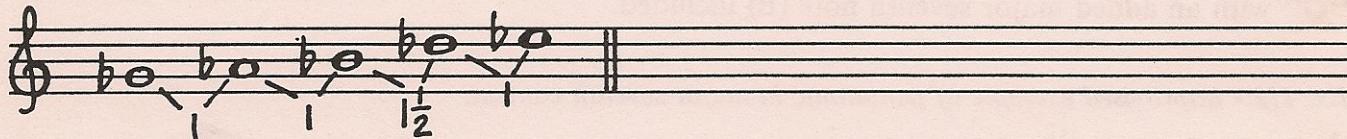
PENTATONIC STRUCTURES

IN MODAL CONTEXT

The pentatonic scale (five tone scale) was among those unaccented textures brought to the foreground in the "So What" session mentioned in the previous chapter. The musicians of that recording were among the leading proponents of the pentatonic fiber as related to an expanding jazz idiom.

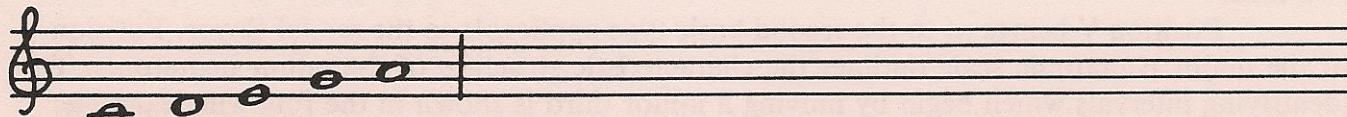
This five-note scale is relevant to both seventh scale and modal contexts. Our first focus of attention is addressed to the pentatonic-modal scale.

Ex. 108 - The Pentatonic Scale.



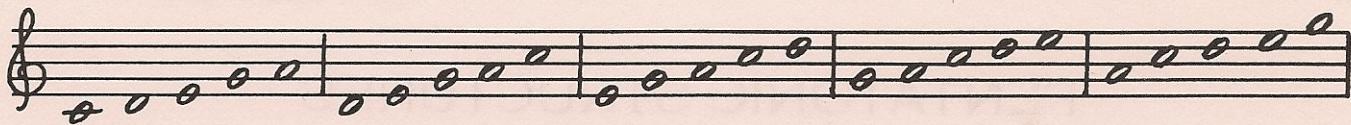
A close observation reveals a parallel structure of the pentatonic scale falling naturally on the black keys of the piano, just as the white keys serve as a natural reference for the Greek-derived modal scales. Transposing the pentatonic scale to the white keys serves to simplify our relationship analysis. As with the modes, a retention of the characteristic intervals between the scale steps is the key point to remember in transposing. Our original example will be transposed from G flat to C as follows:

Ex. 109 - The pentatonic scale transposed.



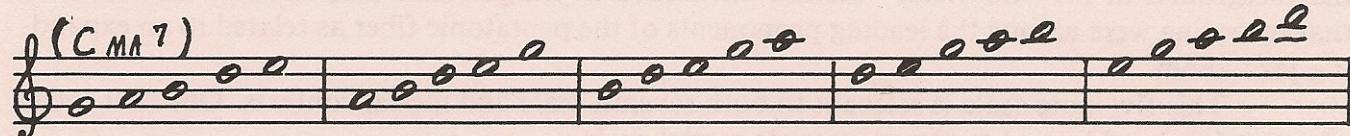
The foregoing example constitutes what is defined as the **major** pentatonic scale. Five modal variations can be ascertained by building the scale from its five tonal positions. These are the pentatonic modes.

Ex. 110 - Pentatonic modes.



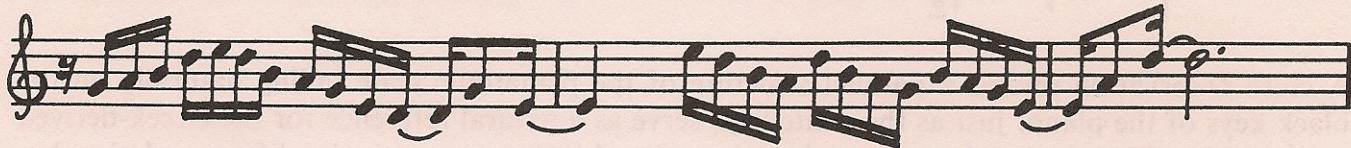
When a major seventh chord is used, a major pentatonic scale built on the fifth of the scale is also applicable, as illustrated on the C major seventh chord as follows:

Ex. 111 - Pentatonic modes in major seventh context.



Notice the overlap of the two basic scale illustrations. The "C" is, in effect, a duplication of the "G" with an added major seventh note (B) included.

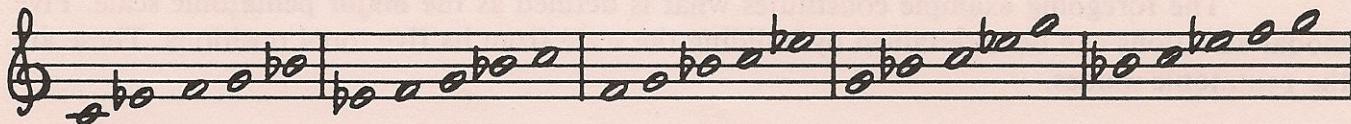
Ex. 112 - Improvised example of pentatonic in major seventh context.



One noticeable characteristic of the major pentatonic is its narrow contrast of color variation when approached from its various positions. The two basic contrasts available are the ones that progress a major second with the first two tones and move a minor third with the first two tones.

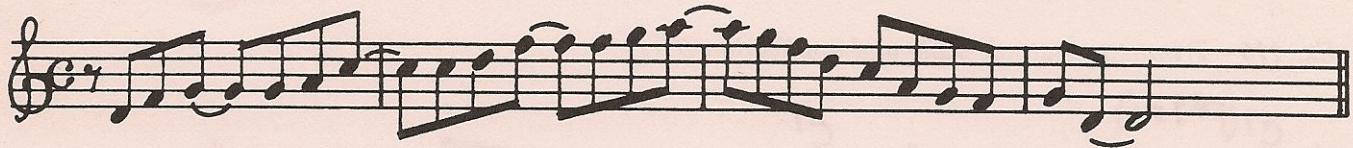
Position V brings us to the second basic type applicable to the modal flavor. Position V of the major pentatonic scale outlines the characteristic structure of the **minor** pentatonic. The identifying intervals which begin by moving a minor third is shown in the following example:

Ex. 113 - The minor pentatonic.



Transposing the scale up a major second, we can see how it is used by John Coltrane in "So What."

Ex. 114 - *Improvised example of minor pentatonic.*



While the pentatonic modes do not offer a wide contrast in sound, they do offer a versatile application to all of the harmonic flavors of both modal and functional harmony settings.

SEVENTH SCALE CONTEXT

Various types of pentatonic scales can be extracted from the seventh scale chart. The following examples illustrate three types that can be used on the dominant flavor. In analyzing, you will notice that they are major pentatonic scales built on the root, seventh and eleventh/fourth of the chord:

Ex. 115 - *Dominant seventh pentatonics.*

Three staves of handwritten musical notation for dominant seventh pentatonics in C7. Each staff begins with a 'C7' above the staff. The first staff shows a standard major pentatonic scale. The second staff shows a scale starting on the seventh degree (B) with a circled 'B'. The third staff shows a scale starting on the eleventh/fourth degree (F#) with a circled 'F#'. Each staff concludes with the word 'etc.' followed by a circled note indicating continuation.

TRITONE PENTATONIC SUBSTITUTION

The pentatonic scale built on the tritone may be used in tritone substitution.

Ex. 116 - Tritone pentatonic scale and application (C7)

A handwritten musical example on a single staff. It starts with a C7 chord (F#1#11) indicated above the staff. The staff itself shows a sequence of notes: F#, A, C, E, G, followed by a bar line, then F#, A, C, E, G, B, D, F#. Above the second half of the staff is another C7 chord.

Pentatonic tritone substitution can also function on the IImi7-V7-IMA7 progression as illustrated in the two following examples in F major:

Ex. 117 - Improvised examples of tritone pentatonic substitution.

A handwritten musical example on a single staff. It starts with a Gmi7 chord (indicated above), followed by a C7 chord (indicated above), and then an Fma7 chord (indicated above). The staff consists of a series of eighth-note patterns connected by slurs.

Ex. 118 -

A handwritten musical example on a single staff. It starts with a Gmi7 chord, followed by a C7 chord, and then an Fma7 chord. The staff consists of a series of eighth-note patterns connected by slurs.

PENTATONIC STRUCTURES IN BLUES PROGRESSIONS

The minor pentatonic scales can be used effectively in the blues progression. The following shows the basic structure and musical illustration:

Ex. 119 - Pentatonic blues scale.

A handwritten musical example on a single staff. It shows a repeating pattern of notes: G, B, D, E, G, B, D, E, G, B, D, E. This is a common blues scale pattern.

Ex. 120 - Pentatonic blues chorus.

Handwritten musical score for Ex. 120. The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The first three staves each begin with a C7 chord, followed by an F7 chord. The fourth staff begins with a C7 chord, followed by a Dmi7 chord. The music is written in a blues style with various note heads and stems.

TURN-BACK PROGRESSION

Pentatonic patterns are pragmatic in turn-back progressions. They may be used to create unorthodox tonality and phrases when applied to turn-backs. Let us examine an obvious phrase when applied to the cadence repose.

Ex. 121 - Pentatonic in turn-back progression.

Handwritten musical score for Ex. 121. The score shows a turn-back progression in the key of C. It starts with an Emi7 chord, followed by an A7 chord, then a Dmi7 chord, a G7 chord, and finally a Cma7 chord. The music is written in common time (C) and consists of eighth-note patterns.

The above example illustrates a turn-back in the key of C. In a IIImi7-V7 context, another possibility is to build the pentatonic from the root of the V7 chords:

Ex. 122 - Pentatonic from V7 root.

Handwritten musical score for Ex. 122. This example shows a pentatonic scale built from the root of the V7 chord (G7). The score includes arrows pointing from the Emi7 chord to the A7 chord and from the Dmi7 chord to the G7(b9) chord. The music is in common time (C) and features eighth-note patterns.

Still another important possibility is to build the pentatonic patterns from the root of the tonic as in the following progression with moves from D major to C major.

Ex. 123 - Pentatonic from ImA7 root.

Handwritten musical notation on a single staff in G clef and common time. It shows a sequence of chords: Emi⁷, Eb7(+II), Dmi⁷, Db7(+II), and Cma⁷. The notes are written as eighth and sixteenth note patterns, with some notes connected by horizontal lines.

Please be mindful of the tritone substitution on the third and fourth beats of the second measure of the turn-back progression in the example above.

John Coltrane commonly utilized a turn-back which is constructed by means of chords moving in thirds and fourths.

Ex. 124 - Pentatonic turn-back progression.

Handwritten musical notation on a single staff in G clef and common time. It shows a sequence of chords: Cma⁷, Eb⁷, Ama^{b7}, Db7(+II), and Cma⁷. The notes are written as eighth and sixteenth note patterns, with some notes connected by horizontal lines.

Thus, we have explored some of the common progressions utilizing the pentatonic fiber. Continue to explore the possibilities in ways of your own.

CHAPTER X -- WOODSHED

1. Write out and perform the major pentatonic scales in a chromatic sequence through the twelve keys.
2. Follow the same procedure as above for the minor pentatonics.
3. Play Examples 117 and 118 through the keys in a chromatic sequence.
4. Play Examples 121-124 through the keys, various type sequences.
5. Compose patterns of your own against the chord progression of the various examples.
6. Using the suggested tunes of Appendix B as models, compose one of your own for practical application.

CHAPTER XI

QUARTAL CONCEPTS

Quartal concepts involve a series of two or more notes, consolidated in fourths to varying types of chordal textures. Three basic textures representing a synthesis of those used by all the great jazz artists are illustrated as follows:

- (1) **The 6-9 Chord Texture** -- characterized by a combination of thirds (tertian) and fourths (quartal) in its characteristic interval structure.

Ex. 125 - Six-nine chord texture.



In an improvisational context, this structural concept may be utilized on 6-9 as well as on major seventh chords as here illustrated:

Ex. 126 - Use of the six-nine in improvisational line.

A hand-drawn musical example in C major. It features a treble clef, a key signature of one sharp, and a common time signature. The example shows a melodic line above a harmonic progression. The harmonic progression includes chords labeled I_{MA}⁷, IV_{MA}⁷, V⁷, II⁷(+II), and I_{MA}⁷. The bass line consists of eighth-note patterns. The melody is indicated by a series of eighth-note groups connected by slurs.

- (2) **The Seventh Scale Diatonic Chord Texture** -- characterized by a predominantly tertian structure. In this context, the fourths may be augmented as they are governed by the key signature:

Ex. 127 - Diatonic fourths.



The following two examples show how these fourths may be used in an improvisational line.

Ex. 128 - Diatonic fourths in improvisational line on chord changes.

A three-line musical staff. The top line shows a sequence of eighth notes. The middle line shows a sequence of eighth notes. The bottom line shows a sequence of eighth notes. Above the staff, chords are labeled: C⁷, F_{MA}⁷, G_{mi}⁷, C⁷, F_{MA}⁷, G_{mi}⁷, C⁷, F_{MA}⁷.

Because the above examples illustrate a quartal concept in which tones remain inside the tonality, they are considered as INSIDE FOURTHS. Now let us examine OUTSIDE FOURTHS.

Ex. 129 - Outside Fourths.

A musical staff in G clef. It starts with a note labeled C⁷. The melody consists of eighth notes, some of which are grouped together with brackets. The notes include various intervals, illustrating the concept of outside fourths.

If you will notice, the fourths in the second bar extend outside the tonality of the key. Let us examine outside fourths in a II_{mi}⁷, V⁷ I_{MA}⁷ progression.

Ex. 130 - Outside fourths in II^mi7 - V7 IMA7 progression.

D_{mi}7 G⁷ C_{ma}7

Please note further that even though the fourths extend outside the chords, inside fourths are strategically placed so as to define the diatonic progression.

- (3) **The Static Modal Texture** -- characterized by perfect fourths that outline a tetrachord, it is especially indigenous to minor pentatonic and dorian pentatonic flavors. Just as every other tone of the regular major and minor scale outlines a structure of chords by thirds, every other tone of these scales outlines a structure of chords by fourths. Learn also the characteristic intervals in each:

Ex. 131 - Fourths in minor pentatonic and dorian pentatonic.

Minor Pentatonic Dorian Pentatonic

tetra chord tetra chord quartal chord

(C⁷sus4)

The minor pentatonic structure and dorian pentatonic may be combined. The following examples show the two scales consolidated to establish a systematic unified entity.

Ex. 132 - Minor pentatonic and dorian pentatonic combined.

minor pentatonic dorian pentatonic

Ex. 133 - Fourths in an improvised line on the C dorian pentatonic.

C dorian



The applications for fourths are vast. This chapter illustrates a diminution of the total quartal picture. From these ideas others of your own will grow. For further exploration into quartal concepts, refer to Eddie Harris, his books and his music. His book **Skips for the Advanced Saxophonist** is highly challenging and revealing. His recordings show a virtuoso's technique which includes an emphasis on fourths as exemplified in "Freedom Jazz Dance."¹

CHAPTER XI -- WOODSHED

1. Learn Example #125 in a chromatic sequence through the keys.
2. Using Example #127 as a guide model, learn to play diatonic fourths in the various keys.
3. Compose an improvisational etude illustrating inside and outside fourths.
4. Compose an etude incorporating quartal harmony, dorian pentatonic and minor pentatonic materials.
5. Compose an etude using all perfect fourths.

¹Harris, Eddie - Playing with Myself -RCA AFLI 3402.

CHAPTER XII

FUSION

Fusion has two connotations here. One relates to the synthesis of various musical styles. The other applies to the interrelationships between various concepts and musical materials as presented in this book. The 1950's are described as a proliferation of styles.

At the century's halfway mark, the historical strand that linked contemporary jazz to its roots suddenly began to fray. The cohesive thread had been pulled apart in the 40's by the bebop musicians, and now every fiber was bent at a slightly different angle.... The 'cool school' gave rise to the 'West Coast school' which, in turn, generated a competitive 'East Coast hard-bop-school'.... In the struggle to gain secure economic footing, as well as exploit their own musical beliefs, bands and musicians strove to develop unique sounds which would identify them to their public and differentiate them from their competitors.¹

Miles Davis and the musicians of the "So What" recording session differentiated themselves through the use of the modal and static flavor which oscillated rhythmically between "cool," as in "So What," or "All Blues," and "driving", as in "Milestones" or "Impressions". Other east coast musicians such as Horace Silver, Art Blakey and Lee Morgan identified themselves through the hard "funky-bop" approach which gave rise to tunes like "Sister Sadie" by Horace Silver,² "Stanley's Stiff Chicken" by Hardman and McLean,³ and "Side Winder" by Lee Morgan.⁴

The modal textures presented a setting not only for a new melodic emphasis, but for a new rhythmic emphasis as well. The prolonged modal chord, in time, was accompanied by the prolonged, repeated rhythmic pattern. The decades following the 50's witnessed a gradual fusion between bluesy bop and static modal jazz. The fusion gave rise to tunes like "Mercy, Mercy, Mercy" and "Country Preacher" by Josef Zawinul,⁵ along with "Sack 'O Woe" by Julian "Cannonball" Adderley.⁶ It played a founding part in the style, Funk. (A thorough coverage of funk techniques and essentials will be covered in subsequent chapters in Book C.)

By the advent of the seventies, the fusion process had expanded far beyond the basic bluesy bop and static modal mergence. Rhythm and blues, classical, rock, gospel, Latin, Far Eastern, ethnic, nationalistic and strongly individualistic music, free music, atonal music and electronically synthesized music -- all became a part of the total fusion factor. James Cleveland, Andrae Crouch, Miles Davis, Joe Zawinul, Chick Corea, Stanley Clarke, Arnold Schoenberg, James

¹Frank Tirro, Op Cit., p. 291.

²Horace Silver Quintet - Song for My Father - Blue Note BLP 4185.

³The Jazz Messengers - Hard Bop - Columbia CL 1040.

⁴Lee Morgan - Memorial Album - Blue Note BN LA 224-G.

⁵Cannonball Adderley - Phenix - Fantasy F - 79004.

⁶The Cannonball Adderley Quintet - Mercy, Mercy, Mercy! - Capitol SM - 2263.

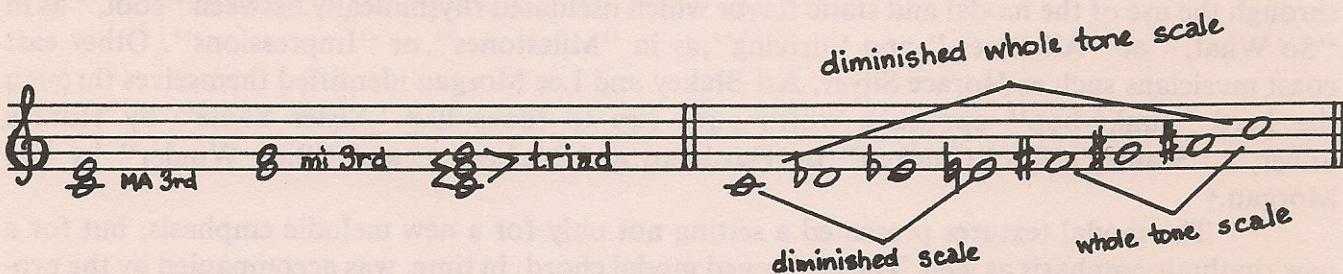
Brown, Ray Charles, Henry Mancini, Igor Stravinsky' Wayne Shorter, Thad Jones, Oliver Nelson, William Fischer, Ornette Coleman, McCoy Tyner, Archie Shepp, and Joseph Jarman are but a partial listing of composer-artists whose works form a part of the total fusion factor. For further recorded references, please see the suggested listenings, Appendix B. David Baker's Book **Advanced Improvisation** also serves as an excellent reference for advanced techniques and listings of recordings.

Let us now turn our attention to fusion as applied to modal and seventh scale structures by the improviser/composer.

INTRAFUSION WITHIN CHORDAL AND SCALAR STRUCTURES

Fusion techniques come in a graduated variety, ranging from intrafusion to interfusion within and between basic musical elements and styles. A simple example of intrafusion lies in the intervallic structure of a basic triad. It derives its basic sound from the fusion between its major third and minor third color. Another plain example of intrafusion lies in the intermixture of basic scale structures to form unique scale elements. The diminished whole tone scale element, as illustrated in an earlier chapter, derives its sound from fusion between the diminished scale and the whole tone scale. Intrafusion, as described, is illustrated in the following example:

Ex. 134 - Intrafusion within chordal and scalar structures.



INTERFUSION BETWEEN SEVENTH SCALE AND MODAL STRUCTURES

Intrafusion shows how smaller elements within a larger unique element connect to form one. Interfusion involves using unique elements in relationship to each other. In the illustration that follows, the major seventh chord is the unique element. Unique scale structures outside its own primary connecting scale are shown and represent other elements for interfusion:

Ex. 135 - Interfusion for the major seventh chord.

CMA⁷

relative minor pentatonic relative minor tonic minor pentatonic

blues scale major pentatonic harmonic major

diminished scale augmented scale lydian augmented

lydian

As pointed out also in an earlier chapter, most often it is the characteristic intervals of the chord which influence the choice of scale structures. In the case of the improviser, this choice is made **intuitively through ear and feeling sensitivity**. Those tones of the chord which influence the use of remote scale structures are usually found in the upper partials of an extended fused chord:

Ex. 136 - Fused chord-scale relationship.

CMA^{9(±11)} lydian

CMA^{9(±5)} lydian augmented

CMA^{11(b13)(±9)} augmented

CMA⁹ relative minor pentatonic

With all the foregoing points in mind, interfusions for the minor and dominant chord elements are presented as follows:

Ex. 137 - Interfusion for the minor seventh chord.

Handwritten musical notation for Ex. 137. The top line is labeled $Cm\,7$. Below it are six melodic lines, each starting on a different note and ending on $B\flat$. The labels for these lines are: dorian, phrygian, minor pentatonic, blues, diminished, and locrian. The second line is labeled $Cm\,7(b5)$. The third line is labeled natural minor ($b5$). The fourth line is labeled diminished. The fifth line is labeled blues scale. The sixth line is labeled blues scale.

Ex. 138 - Interfusion for the dominant seventh chord.

Handwritten musical notation for Ex. 138. The top line is labeled $C7$. Below it are six melodic lines, each starting on a different note and ending on G . The labels for these lines are: dorian, phrygian, lydian dominant, major pentatonic, minor pentatonic, blues scale, whole tone, diminished, and diminished whole tone.

Improvisational lines which incorporate the various fusion concepts of the foregoing are illustrated in the following:

Ex. 139 - Fusion concepts in improvisational lines.

The musical score consists of five staves of jazz-style music. The first staff starts with a Cm⁹ chord, indicated by a handwritten label above the staff. The second staff starts with a Cmi⁷ chord, indicated by a handwritten label above the staff. The third staff starts with a C⁷(#⁹) chord, indicated by a handwritten label above the staff. The fourth staff also starts with a C⁷(#⁹) chord, indicated by a handwritten label above the staff. The music features various scales and modes, with some notes having accidentals like flats and sharps. Measures are separated by vertical bar lines, and some measures have horizontal bar lines indicating longer notes or rests. The music is written in common time (indicated by a 'C' at the beginning of each staff).

The above example uses an intermixture of various types of scales against the same chords. The example also illustrates mutation of the chordal and scalar aspects, inasmuch as C is the common root of all the changing flavors. This technique is especially useful in modal context and in tunes that oscillate between modal and functional harmony, e.g., "500 Miles High" and "Spain" by Chick Corea.⁷ ("Recordame" by Joe Henderson was pointed out earlier.)

FUSION IN COMPOSITION

By way of review, we have discussed intrafusion, which has to do with the fusion of smaller fusion elements to make one larger unique element, and interfusion, which has to do with the use of unique elements in relationship to each other. Our next area of consideration is fusion as applied to the total composition. The following examples from "Passion Is" are offered to help impart the general concept. Some illustrations from the opening page are identified.:⁸

⁷Chick Corea and Return to Forever - Light as a Feather-Polydor PD 5525.

⁸"Passion Is" (for jazz ensemble), Howard C. Harris, Jr. Published by Southern Music Company, San Antonio, Texas.

Ex. 140 - Mixed modal fusion.

Moderately Slow with Strong Feeling
 $\text{♩} = \text{C.} 138$ Gm HARMONICA OR GUITAR FILLS C G⁷

Ex. 141 - Quartal concept in melodic cadence.

7 Funky (BASIC Meter) $\text{♩} = \text{C.} 69$

Ex. 142 - Implied blues scale against minor pentatonic.

17 UP TEMPO FEEL VIA BASS AND DRUMS $\text{♩} = \text{C. 138}$

Bass Tr.
Gm Bass

Creak.

X

0-28

In Example 140, the G minor tonality is established. The G mixolydian fusion happens as a result of the C triad moving to the G7. At that particular point, three possible modes are implied: G minor because of the bass line, G dorian because of the E natural of the C triad and G mixolydian because of the B natural in the G7 chord. Example 141 utilizes a series of perfect fourths to close out and turn the melodic statement around. The first bar of Example 142 uses the flattened fifth (Db) to add a more pronounced bluesy touch.

Ex. 143 - Considerations for the improviser in modal-fusion context.

FUNKY $\text{♩} = \text{c. } 69$

50 Horns 2nd X only
CLAP

"UP TEMPO" FEEL $\text{♩} = \text{c. } 138$

60 Gm⁷ says

Gm⁷ **Gm⁷** **Gm⁷** **C** **Gm⁷** **C**

Example 143 shows the tenor sax solo section. The piano is given a guide for extractions from the G minor pentatonic scale which suggests chords by fourths using consistent rhythmic patterns. The bass is given a repetitive pattern which defines the G minor pentatonic mode. On the repeat of the chorus, intermittent percussive type riffs from the various other wind instruments serve momentarily to distract from the tonality through the use of foreign notes. The phrases are cadenced with a blues scale accent on the flattened fifth by the brasses. The lower bass part that comes in at irregular intervals in the baritone sax and bass trombone uses F sharp to G and E to F for added tonal ambiguity. Along with this, the drums are instructed to play "funky" (quarter note = C.69). At bar 66, the chordal elements of the introduction reappear in augmentation, but without the mutated mixed modal effect. The drums are instructed to play at double time (quarter note = C.138).

Now, what does this mean for the improviser? As a result of the ambiguous elements, the soloist should feel for materials outside the basic flavor. This could be approached gradually through the various mutation concepts as presented. Specific examples of what can be done in situations of this nature and others will be thoroughly illustrated throughout subsequent Books C and D.

DISSONANCE AND FUSION

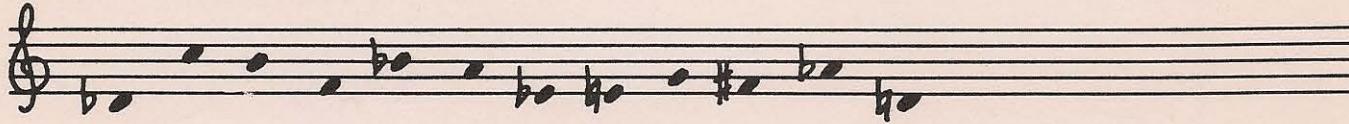
Continued augmentations in the fusion concept ultimately reach the point of key between key. When a musical piece has two simultaneous tonics, it is described as bitonal. If it has more than two, it is polytonal. Similarly, when one chord is played simultaneously with other chords whose roots are remotely located, the results are called polychords. Polymodal, of course, refers to music having several modes simultaneously. To the unconditioned ear, these might be declared as dissonant.

As defined in the **Harvard Dictionary of Music**: "Consonance and dissonance are the very foundation of harmonic music, in which the former represents the element of normalcy and repose, the latter, the no less important element of irregularity and disturbance."⁹

A simple form of dissonance is experienced when using diatonic and chromatic passing tones within a major seventh chord structure. A more extreme form of dissonance occurs when all twelve root notes are emphasized equally. This, in effect, negates any particular tonal center. Thus, there are no tonic chords or polarized harmonic progressions. A technique for composing music of this nature is called the twelve-tone technique. The twelve-tone technique was devised by Arnold Schoenberg (1874-1951).

Basically, the technique calls for the use of all twelve tones in a way that avoids any form of consonance. Repetitions are made in different sequences and combinations. As pointed out by Nicolas Slonimsky, there are more than 479,000,000 possible variations of one row. The following is one with which you can play.

Ex. 144 - Twelve-tone row.



⁹Harvard Dictionary of Music (Cambridge, Mass: Harvard University Press, 1960), p. 180.

The world is mirrored in the chromatic scale which offers a wealth of choices. Even so, there are numerous microtones between the half-step which offer other connecting levels of harmonic relationships not heard by the average ear.

CHAPTER XII -- WOODSHED

1. Learn to identify and apply in various keys the scales used in Examples 135 through 138.
2. Using Example 135 as a guide model, create improvisational etudes for the major seventh chord. (Primary scale, chordal, and intervallic skips may be used.)
3. Follow the above procedure for the minor seventh and minor seventh-flat five chord using #137 as a guide.
4. Same as above for the dominant seventh.
5. Having composed an etude, go back and modify the chords as suggested in the scalar lines.
6. Create etudes in the various keys, using Example 139 as a guide.
7. Create an etude which shows a minimum of four variations for the row in Example 144. (Try it backwards and up-side-down to get you started.)
8. Identify specific recordings that illustrate the various elements covered. Listen objectively to the suggested listenings of Appendix B.

LIFE PARALLELS IN SUMMARY WITH CHAPTERS IX - XII

The family concept is mirrored in the modes. The individual members of the family are mirrored in the individual tones of the modal scale. Each individual member projects his/her uniqueness within a larger common unit. Musically, this idea is exemplified in the auxiliary scales which form various unique tonal characteristics inside of one particular mode. An augmentation of the family concept occurs through the neighborhood, community, city, state, region, nation, continent and world levels. Each level revolves around the image and leadership of its head, exemplified musically as tones around a root tone. Other branches of the family concept include civic clubs, political governing bodies, churches, athletic teams and **bands**. Generally, marriage and other relationships in which various parties are united in spirit and purpose bring into play the family concept.

Where there is a lack of communication, poor cooperation and disagreement, friction or dissonance results. When there is compromise and satisfaction, the tension of the friction/dissonance is released, and resolution is manifested. If the particular situation is a band, the friction/dissonance element is represented in wrong notes, poor timing, lack of enthusiasm, which result in poor feeling projection. When all sides are together, the sound is described as tight and not only sounds good, but feels good as well. Tightness is accomplished through practicing a strong sense of togetherness and promptness, not only in performance, but in rehearsals and all vital preparations connected with the performance. These things come more naturally when all members, individually and collectively, know exactly what they are all about and are forever positive about where they want to go.

Interfusion is the unique input of each individual into the common cause. When a combined effort results in a unique sound, it is usually recognized, respected, and the musicians are fulfilled.

Fusion occurs when various unique sounds are combined. Augmentations of fusion, along with the family concept are manifested through interrelations between races and ethnic groups, the neighborhood, community, city, state, region, nation, continent, and world levels --all of which have a common root and head; all of which become merely one case of diminution in relationship to the ULTIMATE ONE.

APPENDIX B

SUGGESTED RELATED READINGS

- Baker, David. **A New Approach to Ear Training for Jazz Musicians.** Lebanon, Ind.: Studio P/R Inc., 1976.
- Hansen, Peter S. **Twentieth Century Music.** Boston: Allyn and Bacon; Inc. 1967.
- Mehegan, John. **Contemporary Piano Styles,** New York: Amsco Publications, 1965.
- Ricker, Ramon. **Pentatonic Scales for Jazz Improvisations.** Lebanon, Ind.: Studio P/R Inc., 1975.
- Ricker, Ramon. **Technique Development in Fourths for Jazz Improvisation.** Lebanon, Ind.: Studio P/R Inc., 1976.
- Tirro, Frank. **Jazz: A history.** New York: W. W. Norton & Company, 1977.
- Wald, Rich. **Guide to Creative Improvisation.** New York: Charles Colin, 19078.

SUGGESTED LISTENINGS

I. (Modal)

| ARTIST | ALBUM TITLE | RECORD LABEL |
|-----------------------|---|--------------------|
| Various | A Treasury of Gregorian Chant Impressions | VOX STPL 516, 480 |
| John Coltrane | A Love Supreme | Impulse A 42 |
| John Coltrane | Afro Blue Impressions | Impulse AS - 77 |
| John Coltrane | The Best of John Coltrane | Pablo 220 101 |
| John Coltrane | Crescent | Impulse AS 9200-2 |
| Miles Davis | Kind of Blue | Impulse A 66 |
| Miles Davis | Milestones | Columbia CS 8163 |
| Miles Davis | Sketches of Spain | Columbia CS 9428 |
| Lee Morgan | Memorial Album | Columbia CL 1480 |
| Herbie Hancock | Emprean Isles | Blue BN LA 224-G |
| Herbie Hancock | Maiden Voyage | Blue Note 84195 |
| Cannonball Adderley | Country Music | Blue Note 84195 |
| Horace Silver Quintet | Song for my Father | Capitol SKAD-404 |
| Pharoah Sanders | Jewels of Thought | Blue Note BLP 4185 |
| McCoy Tyner | The Real McCoy | Impulse AS9190 |
| Eddie Harris | Playing with Myself | Blue Note 84264 |
| | | RCA AFLI 3402 |

II. (Fusion)

| | | |
|-----------------|------------------------------|-------------------|
| Miles Davis | Miles Smiles | Columbia CS 9401 |
| Miles Davis | In A Silent Way | Columbia PC 9875 |
| Miles Davis | Miles Davis on the Corner | Columbia KC 31906 |
| Archie Shepp | Three for Shepp/Marion Brown | Impulse A 9319 |
| Miroslav Vitous | Mountain in the Clouds | Atlantic SD 1622 |
| Weather Report | Heavy Weather | Columbia PC 34418 |
| Weather Report | Weather Report 8:30 | Arc PC 36030 |

| ARTIST | ALBUM TITLE | RECORD LABEL |
|---|---|----------------------|
| Cannonball Adderley | The Cannonball Adderley Quintet & Orchestra | Capitol ST-484 |
| Chick Corea | How He Sings How He Sobs | Solid State SS 18039 |
| Chick Corea and Return to Forever | Light as a Feather | Polydor PD 5525 |
| Oliver Nelson | The Blues and the Abstract Truth | Impulse S 5 |
| John Coltrane | Ascension | Impulse A 95 |
| Ornette Coleman | Skies of America | Columbia KC 31502 |
| Ornette Coleman | Free Jazz Improvisation | Atlantic 1317 |
| Ornette Coleman | The Shape of Jazz to Come | Atlantic 1317 |
| The Art Ensemble of Chicago | Fanfare For the Warriors | Atlantic SD 1651 |
| New York Philharmonic (contains various improvisations by the orchestra) | Leonard Bernstein, Conductor | Columbia MS 6733 |

Other twelve-tone and atonality pieces can be found among the works of Arnold Schoenberg, Alban Berg and Anton Webern.

Tunes

So What
Milestones
Little Sunflower
Footprints
Maiden Voyage
Cantelope Island
Bessie's Blues
Afro Blue
Country Preacher
Contemplation
Canto Africano
All Blues
Impressions
Freedom Jazz Dance
500 Miles High

Artist

Miles Davis
Miles Davis
Freddie Hubbard
Wayne Shorter
Herbie Hancock
Herbie Hancock
John Coltrane
John Coltrane
Joe Zawinul
McCoy Tyner
Clare Fisher
Miles Davis
John Coltrane
Eddie Harris
Chick Corea

Create Yours

THE ART OF FUNK AND FEELING CONVEYANCE

(BOOK C)

CHAPTER XIII

CONVEYANCE OF FEELING

Feeling is what improvisation is all about. It is the driving force behind all human expression. The blues, one of the earliest forms in jazz, grew out of man's desire to express his inner feelings. A significant observation to be made about the blues is its simplicity in terms of formal structure and need for displaying showy manual dexterity. Early jazz soloists seemed more involved in conveying inner emotions and less involved with displaying mechanical technique. Sidney Bechet (1897-1959), a great jazz player, is a prime example. "Bechet thought of his instrument as a medium by which he might dramatize and communicate his own personal feelings to sensitive listeners."¹ Jazz grew out of and is built upon feeling. The acquisition of fluent mechanical skills should not be an end in itself, but rather a means to an end -- the conveyance of feeling.

Corroborative to the opening paragraph is the fact that many of our great jazz players, Louis Armstrong, for example, attained greatness even before learning to read music. "An empty wagon can make a lot of noise," and so can the mechanical soloist. A baby cries and conveys a feeling that allows the baby to communicate, even before learning to talk. The creative parallel to be formulated from the last two statements is that some sounds relate to our physical senses and are merely heard; other sounds relate to our inner senses and are heard and felt. This phenomenon presents the aspiring soloist with a dual challenge of learning and projecting not only the instrument and music, but also the self.

THE NATURE OF SELF

Man is a living soul, a dichotomous creature with an intangible side made up of his inner spirit, soul, inner moods and feelings and a tangible side which is made up of his outer physical spirit, his body and five objective senses. The mind is the medium of the inner self and the outer self and is the generator of expression. In like manner, the musical instrument is a mirror of the mind. When all these forces come together in spontaneous expression, feeling is manifested.

SPONTANEITY

Spontaneity happens when you don't have to think about what to play. It is an "on-the-spot" reaction. No doubt, it is the way you react when someone suddenly pushes you and calls you a bad name, or it could be the way you react when your lover kisses you gently on the ear. Spontaneity is the original spirit of jazz. Your goal as an improviser should be to know your instrument, scales, chords and intervals so thoroughly that they become involuntary responses--second nature. True improvisation is not contrived; it is natural and spontaneous.

The following exercises are offered to help sharpen your abilities for playing with feeling.

¹Frank Tirro, Op. Cit., p. 160.

CHAPTER XIII -- WOODSHED

Exercises in Feeling Sensitivity

A.

1. Play a minor chord pattern on the piano and notice the way it makes you feel.
(With your instrument, practice reacting spontaneously to the various flavors.)
2. Practice the procedure of #1, using the various major flavors.
3. Mix numbers one and two by practicing II-V-I progressions in a circle of fourths and chromatic sequences.
4. Play an augmented chord pattern on the piano and notice the way it makes you feel.
(With your instrument, practice reacting spontaneously to the various augmented flavors, in a circle of fourths and chromatic flavors.)
5. Practice the procedures of number four, using diminished and half diminished seventh chords.
6. Create patterns of your own, applying the above procedures to pentatonic and quartal flavors.

B.

1. Notice things, people and events around you, observing how they make you feel.
(With your instrument alone, play the feelings that you experience.)
2. Practice projecting the following emotions through your instrument:

| | | |
|----------------|------------------------|------|
| (1) love | (10) disappointment | (19) |
| (2) peace | (11) hope | (20) |
| (3) power | (12) victory | |
| (4) sorrow | (13) (think of others) | |
| (5) compassion | (14) | |
| (6) excitement | (15) | |
| (7) depression | (16) | |
| (8) joy | (17) | |
| (9) fun | (18) | |

Continue exploring and emoting your feelings in ways of your own.

²Howard C. Harris, Jr., **Woodshed Studies for Improvisational Dexterity** (Houston: DeMos Music Publications, 1981.)

CHAPTER XIV

TUNING CONSIDERATIONS (ATTUNEMENT)

TUNING AND SELF-AWARENESS

Some performers are imitators, some are creators and others are innovators. Great musicians, such as Miles Davis and West Montgomery, combine all three. Therefore, it behooves the aspiring musician to exercise the following habits daily:

1. Reserve time for listening to and studying the styles of various great performers.
2. Make up tunes and solos of your own.
3. Compare your music to the music of the greats and ask yourself at what point you measure up to them and at what point your music is something you actually originated.
4. When you have mastered the above, notice those who imitate you.

YOUR VITAL SELF-IMAGE AND ATTUNEMENT

How you view yourself, what you are, where you come from and where you plan to go constitute your vital self-image. Self-awareness is realized through being attuned with oneself and with one's Creator, as John Coltrane affirmed in his developed years. Various definitions of attunement include: to bring into harmony, put in tune, make accordant and fit for a purpose. Here again, the soloist has to be mindful of his/her dichotomy. If one's instrument is out of tune with other instruments, friction results in the overall intonation which could be annoying to the ear. The process of making it right is called tuning. If one's outer self is out of tune with one's inner self, this incongruity creates friction in his/her overall nature and cancels out vibrations from the overall conveyance. The process of making it right is called attunement.

Feelings come from the inner man, but when the two sides come together, something beautiful is formed that cannot be forced -- a relaxed, natural conveyance, generated by the mind and mirrored in the instrument. Needless to say, one must learn to feel his/her inner self, to bring it into harmony, put it in tune, make it accordant, and fit it for a purpose. Purpose creates a need for development in your life, in your vital self-image, and as a musician, in your music. Development is how you get there, how you communicate on your way there and what you do after you get there. The answer lies, of course, in your purpose. Purpose is revealed through attunement. A great soloist is able to attune and create harmony with those around him. A great soloist constantly seeks expansion of his/her art of expression of himself/herself and of his/her universe.

CHAPTER XIV -- WOODSHED

EXERCISES FOR ATTUNEMENT

1. Set aside quiet moments for visualizing and developing your vital self-image.
 2. Study and rephrase passages by great musicians. Experiment with ways in which you might approach them.
 3. Notice other things being done; would you do it that way?
 4. Practice the following parallel augmentations:
 - a. think - and man became a living soul
 - aa. create - a musical idea
 - b. think - a day in life
 - bb. create - a phrase in your musical idea
 - c. think - a life time
 - cc. create - complete your idea
 - d. think - clever resolution
 - dd. create - yours

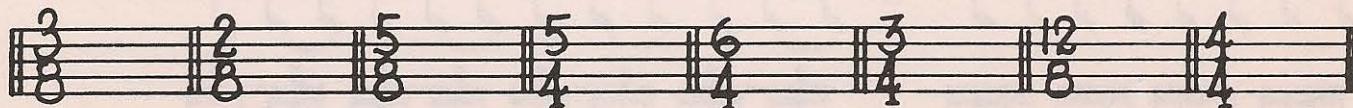
CHAPTER XV

RHYTHMIC CONSIDERATIONS

Rhythm is everything that moves. Rhythm is manifested in nature with the seasons that consistently come and go and in the rising and setting effect of the sun as caused by the rotating and revolving movement of the earth. Movements of wind-blown trees, cars passing on the highway, the woman's menstrual cycle and the heartbeat of a newborn child are all examples of rhythm. Music is composed of three basic elements, the most vital of which is rhythm. Of the three basic elements in musical composition, along with melody and harmony, rhythm is the one ingredient that cannot be eliminated. While some instruments are not designed to play harmony and melody, all instruments must play rhythm. A soloist should not be concerned only with tuning melodically or harmonically. Rhythmic attunement is the key point of our discourse here. No doubt, knowledge of chordal structure enhances effectiveness in musical delivery. It helps to know the changes—the harmonic aspects. Again, it helps to know the tune—the melodic aspects. Let us now take a deeper look into the rhythmic aspects.

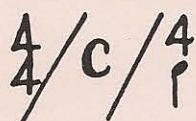
Rhythm is facilitated through three governing devices of motion and counter-motion: (1) meter, (2) accents, and (3) syncometers. **METER** organizes the basic pulsation.

Ex. 145 - Illustrations of meter.



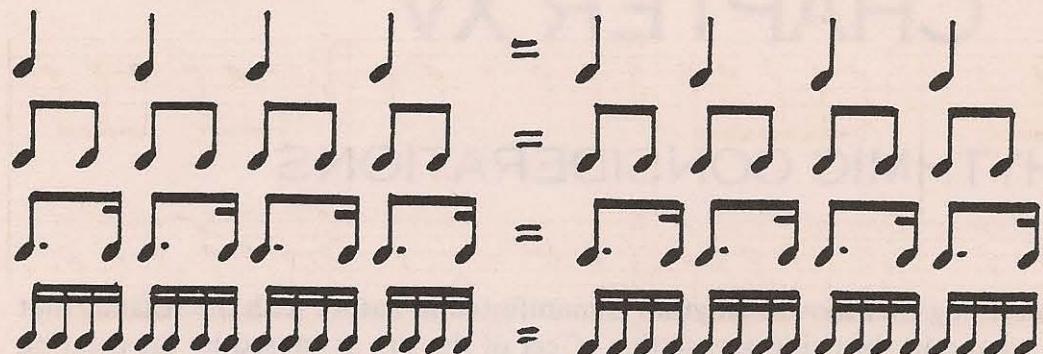
In taking a microperspective view of a bar of music, one can see that the basic meter is that rhythmic element which delineates the fundamental pulsation, enabling one to feel where the bar starts and ends. If the basic pulsation is a combination of four inner impulses, commonly described as beats, then the basic meter is four. If the quarter note is the unit that receives one beat, it is usually indicated by the following time signature:

Ex. 146 - Common time signature.



If the beats are felt in equal pairs, a duple concept in delivery is required.

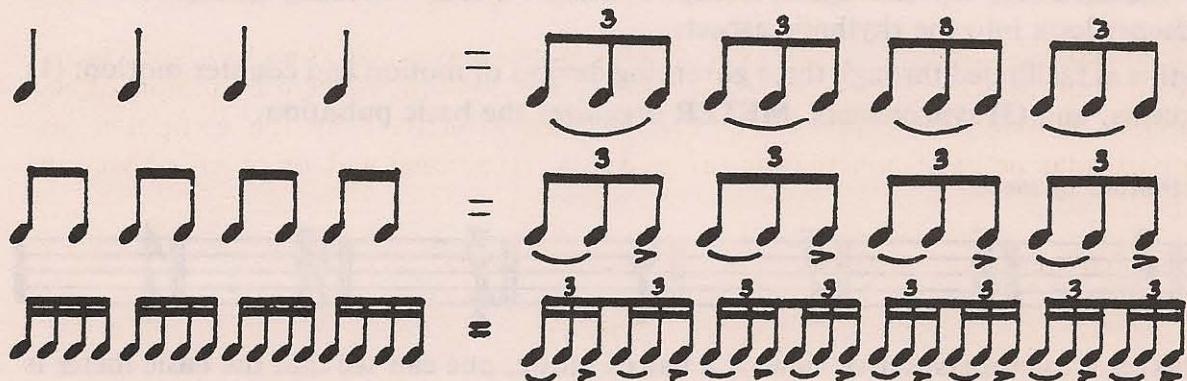
Ex. 147 - Duple meter rhythm.



This style is most indigenous to rock, disco, latin, and funk music.

If the beats are felt in subdivisions of threes, a triple concept in delivery is required. Because of its triple nature and the practice of casting it into a duple time signature, a different approach is taken in what is written and what is played. Common time notations should be articulated as twelve-eight figures. Natural aggressiveness in the attack is more "laid back" in comparison to the duple. Concepts for triple delivery are as follows:

Ex. 148 - Triple meter rhythm.



This style, being indigenous to classical jazz, bebop and swing, is used interchangeably in all styles of contemporary jazz and popular music.

ACCENTS provide for elective points of emphasis.

Ex. 149 - Elective points of emphasis/accents.

The image contains two sets of musical staves. Set 149a (top) consists of five staves, each with a different time signature: 3/8, 2/8, 5/8, 5/4, and 6/8. Set 149b (bottom) consists of three staves, each with a different time signature: 3/4, 12/8, and 4/4. Both sets feature various note values (eighth, sixteenth, thirty-second) and accent marks (circles with diagonal lines) placed above or below the notes to indicate rhythmic emphasis.

In the foregoing examples, various types of note values play accent roles within the basic meter, and the addition of accent marks serves to enhance the rhythmic element even more. The following examples illustrate how the accent can be used effectively by the composer, in spotlighting a particular point of punctuation (a), and in a transitional and/or cadenced section (b).

Ex. 150a and b - Elective points of emphasis/accents, further illustrated:

Example 150a shows a melodic line in G major with a key change to F major (F¹³) indicated by a bracket over the notes. Accents are placed above the notes in both sections. Example 150b shows a melodic line transitioning between A^{bII} and B^{II} with a key change to C major (C⁷⁽⁴⁾) indicated by a bracket. Accents are placed above the notes in both sections.

Accents are also used to provide rhythmic nuance to the overall meaning of the music. The rhythmic accents' function is further dramatized in the Black African's use of rhythmic nuance in shaping the meaning of words: "Not only his philosophy of life, but communication itself is influenced by and expressed in terms of the musical element of tone, pitch, and rhythm."¹ In Yoruba, the definition of a spoken word often changes with variations in the way it is accented. Accordingly, the improvising soloist can also utilize these concepts and devices in developing his/her own nuances.

¹Frederick Kaufman and John P. Guckin, *The African Roots of Jazz* (Sherman Oaks: Alfred Publishing Co., Inc., 1979), p. 25.

SYNCOMETERS

Syncometers combine the functions of meter and accents, the primary governing devices. The difference is that the first, meter, governs the basic pulsation—the forward motion of each downbeat. The downbeat is count number one at the beginning of each measure. The second, accents, provides for elective points of emphasis in various and unexpected places of the music. Syncrometer, shapes the rhythmic emphasis of consistent offbeat/syncopations. The syncometers are indigenous to rhythmic patterns that are consistently repeated. They also serve as a connecting link to the Black African's concept of polyrhythm. As Schuller explains,

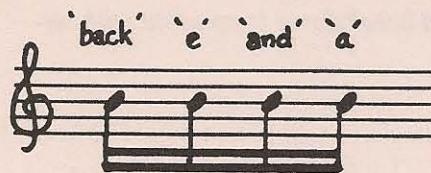
The basic African ensemble consists of a solo cantor answered by a chorus, one or two bell players who beat out an unchanging basic pattern, hand-clappers (among the singers) who do likewise, and an ensemble of three or four drummers. Such an ensemble will produce a minimum of seven musical lines and very often a maximum of eleven lines. What is remarkable, however, is not the number of lines, but in the case of the seven-part ensemble, six of the seven lines may operate in different metric patterns which are, moreover, staggered in such a way that the downbeats of these patterns rarely coincide.²

Syncometrical concepts, as presented here, provide a basis which the industrious composer, improviser or drummer may use for venturing into the more complex aspects of polyrhythmic organizations, as exemplified in the African drum ensemble. In the funk-rhythmic context, the use of syncometers calls for a combination of additive and divisive concepts. In the additive, patterns are built by adding various groupings of the smallest rhythmic element. The divisive concept applies to the subdivision of beats in a measure.

The subdivisions of the back beat leading across the bar yield the initial points of the various syncometers in duple and triple time. If we subdivide the beat preceding the downbeat into four parts, we can identify the various syncometers as "back," "e," "and," "a."

²Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), pp. 11-12.

Ex. 151 - Duple time syncometers (points of initiation).



The following illustrates the basic meter and its four basic syncometers in common time:

Ex. 152 - Basic meter (governs strong beat quarters and halves).



Ex. 153 - "a" syncometer (governs sixteenth note syncopations).



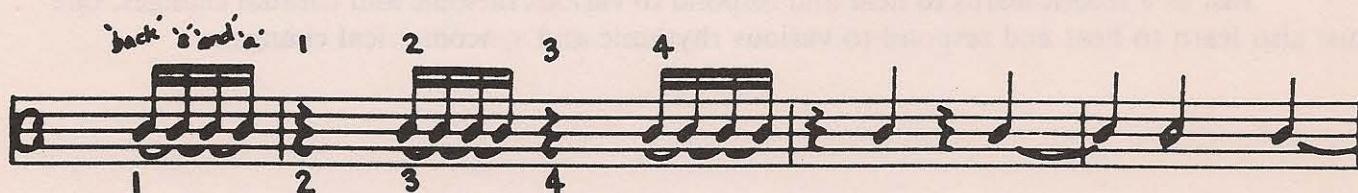
Ex. 154 - "and" syncometer (governs eighth note and tied eighth note syncopations).



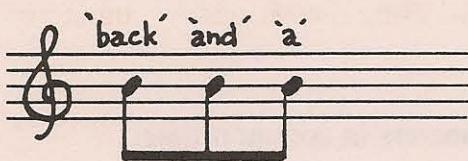
Ex. 155 - "e" syncometer (governs dotted eighth note and dotted quarter note syncopations).



Ex. 156 - "back" syncometer (governs back beat and syncopated quarters).



Ex. 157 - Triple time syncometers (points of initiation). (The same divisional breakdown is possible with triple time syncometers as "back," "and," "a.")



The degree and variation in which the syncometers are fed into the basic meter determine the overall rhythmic feeling. To get an idea of the ways in which the characteristic impulses of the various syncometers affect the underlying rhythmic conveyance, observe the change of feeling in the following examples:

Ex. 158 - Unmixed patterns.

Two staves of music in common time (indicated by a 'C'). The top staff shows a pattern of eighth notes and sixteenth notes. The bottom staff shows a similar pattern but with different note values, illustrating two different rhythmic grooves.

Ex. 159 - Intermixed patterns.

A single staff of music in common time (indicated by a 'C') showing a mix of eighth notes and sixteenth notes, illustrating how different syncometer patterns can be combined.

We can see from these two examples how various rhythmic grooves are born. Each of the foregoing examples dictate a different impulse to the fundamental meter.

Imagine the above patterns being primarily carried by the bass and bass drum. What does it sound like the other rhythm section instruments should be doing? If you hear various added rhythms being suggested from the pattern, then you are already on your way towards rhythmic attunement.

Just as a soloist learns to hear and respond to various melodic and chordal changes, one must also learn to hear and respond to various rhythmic and syncometrical changes.

CHAPTER XV -- WOODSHED

1. Enhance your practice enjoyment in routine scale drills, using the various syncometers and creative rhythmic patterns.

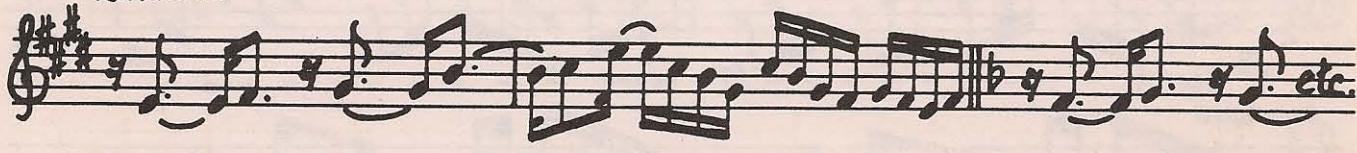
Ex. 160 - Scale patterns for rhythmic attunement.



Major



Pentatonic



Whole tone



Ex. 160 - Scale patterns for rhythmic attunement. (Cont'd.)

Diminished

Handwritten musical notation for diminished scales. The first line shows a treble clef, common time, and a sequence of eighth notes and sixteenth notes. The second line shows a treble clef, common time, and a sequence of eighth notes and sixteenth notes, labeled "seventh scales". Both lines end with "etc." and include dynamic markings like ff , pp , and cresc. .

These examples only illustrate a partial listing of the variety of scale types available. The student should not hesitate to exercise imagination in discovering new scales and exercise patterns for this exerciser.

2. Arpeggio drills.

Ex. 161 - Arpeggiated patterns for rhythmic attunement.

Handwritten arpeggiated patterns for rhythmic attunement. The first line shows a treble clef, common time, with dynamic markings ff decresc., pp , cresc., and ff . The second line shows a treble clef, common time, with dynamic markings ff and pp . The third line shows a treble clef, common time, with dynamic markings ff and pp . Labels include "diminished", "minor ninth mixed with 7th scales and dim. triads", and "etc."

3. Intervals

Ex. 162 - Intervallic patterns for rhythmic attunement.

fourths

Major diatonic

thirds

mixed

mixed with rhythmic variation

twelve tone (create your own rhythmic pattern)

Retrograde

Inversion

Retrograde Inversion

CHAPTER XVI

FUNK

Funk is a style of music in which elements of jazz, pop, rock, gospel and the blues are fused to create a rhythmic, soulful sound. Funk thrives on rhythm, and the art of it depends upon the level of togetherness between the performers. It is, in essence, togetherness in motion.

Funk comes in various "bags." In identifying a few, certain names can be associated with the funk style of which Billy Cobham, The Meters, Sly Stone, James Brown, Herbie Hancock, Quincy Jones, Weather Report, Funkadelics, Miles Davis, and the writer are identified.

Within the various "bags" of funk, there are certain common ingredients which we will address. The master common device is that of repeated syncometrical patterns. For funk purposes, let us assign names to the various metrical aspects as follows:

| | | |
|--------------|---|---------------|
| Basic meter | = | papa meter |
| "a" meter | = | baby |
| "and" meter | = | mama |
| "e" meter | = | upper brother |
| "back" meter | = | hip sister |

These meters "funk" together in building an overall oneness of rhythmic feeling, called a "groove." The papa meter is the center of propulsion and permeates the overall motions. The style and pace are geared by a duple, triple or a combination of duple-triple delivery. The syncometers are intermixed at various points of emphasis in providing rhythmic color and compression.

One measure of music can give rise to additive measures called phrases—usually four bars in length. A funk phrase is usually made up of a syncometrical pattern, commonly ranging from two bars in length and repeated consistently around one or two basic chord changes. The following examples are taken from "Passion Is" for the purpose of illustration:

Ex. 163 - Syncometrical funk pattern.

Moderately slow with strong feeling

Piano G^mi⁹ C G⁷

The score consists of two staves. The top staff is for the piano, starting with a dynamic 'P' and a G major ninth chord (G, B, D, G, B). The bass staff starts with a bass clef and eighth-note patterns. The music continues with a C major chord and a G dominant seventh chord (G, B, D, G, B, D, F#), followed by a bass line consisting of eighth-note pairs.

After several repetitions of the basic pattern and phrase, it is not uncommon to encounter a contrasting phrase calling for a syncometrical modulation. A syncometrical modulation happens when the underlying rhythmic feeling is changed or modified by switching the predominance of emphasis to a different syncometer.

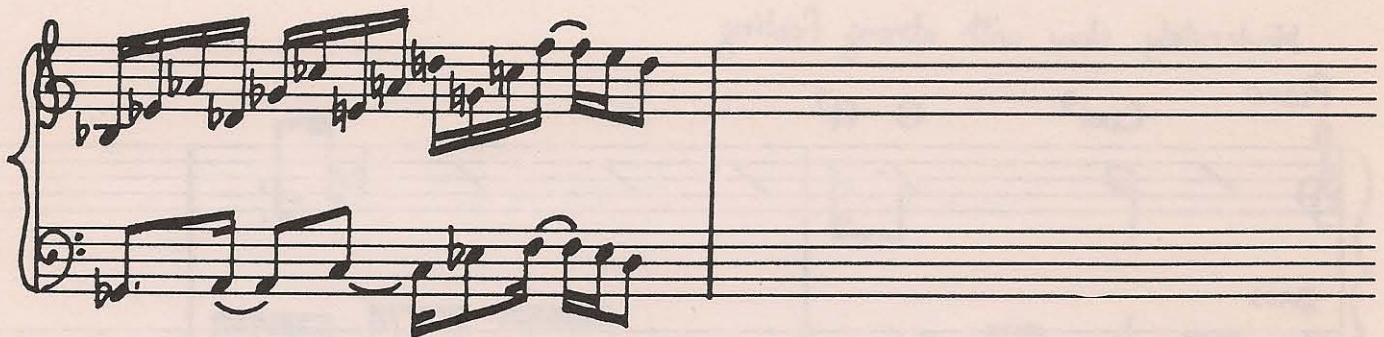
Ex. 164 - Syncometrical modulation.

Db x feel
G dorian (bluesy)

The score shows a piano part in G dorian mode with a bluesy feel, indicated by the label 'G dorian (bluesy)'. The bass part features eighth-note patterns, with the label 'etc.' indicating continuation. The piano part includes a dynamic 'p' and various eighth-note chords.

Still another such modulation usually occurs in turn-back breaks leading to a recap of the initial pattern.

Ex. 165 - Syncometrical modulation in turn-back.



Everything else being set by the composer and rhythm section, the soloist becomes the free element that is added. When it all comes together, the groove is magnified into one combined essence. Awareness being the point, grooving is something that you feel. The music becomes you and you become the music. Making it feel good in togetherness is called "funkin'."

In the above musical examples, the papa and mama meters function like a husband and wife in the sex act. The remaining syncometrical family members supply the compression needed to keep it all flowing to ONE. When all players come together in natural motion towards oneness, the sound is usually tight and feels good... like funk should.

FUNKACISER

With a rhythm section and one soloist, start with one pattern, emphasizing the basic meter. Gradually build a groove by adding other instruments one at a time, emphasizing various syncometers.

Ex. 166 - Papa meter emphasis.

Bass

A musical example titled "Bass" with five staves. From top to bottom, the staves are labeled: Drum, Cym, S.D., B.D., and SOLO. The Bass staff shows a continuous eighth-note pattern. The SOLO staff shows a similar eighth-note pattern. The Drum, Cym, S.D., and B.D. staves provide harmonic support with sustained notes and simple rhythmic patterns. Vertical bar lines divide the measures.

In Example 166, the papa meter is projected in both the bass and bass drum lines. From an overall rhythmic perspective, the soloist has an option to play along with the basic one-to-one downbeats, or accent the unaccented pulsations. As illustrated in the parallel example (Funkaciser I etude), the downbeat emphasis, along with occasional variations, is used for color injection. From a tonal-harmonic perspective, the soloist has options to utilize the various flavors implied in the bass line which include G minor/aeolian and G dorian. Our related parallel example illustrates application of the G minor blues, G dorian pentatonic, and G aeolian scales and chords.

Ex. 167 - Hip sister emphasis.

The musical score consists of five staves. The top staff is labeled "BASS" and shows a continuous line of eighth notes. The second staff is labeled "cym." (cymbals) and "DRUM". It features vertical strokes on the first two beats of each measure, with the instruction "add snare" written above the staff. The third staff is labeled "S.D." (snare drum) and "B.D." (bass drum). It shows vertical strokes on the first beat of each measure. The fourth staff is labeled "SOLO" and shows a continuous line of eighth notes. Measures are separated by vertical bar lines.

In Example 167, the hip sister is injected via the snare drum playing on the beats two and four. The tonal-harmonic options remain the same, while metrically and rhythmically the soloist may elect to create an augmentation of the beat by emphasizing every other beat or by maintaining the original approach. In our parallel, the solo is more compressed in terms of activity, and an adherence to the hip sister is made through a general avoidance of playing on the initial points of two and four in the opening bars.

Ex. 168 - Mama meter emphasis.

The musical score consists of four staves. The top staff is labeled "Piano (2nd x)" and shows two measures of chords. The second measure ends with a measure repeat sign and a "2" above it. The second staff is labeled "Bass" and contains eighth-note patterns. The third staff is labeled "Drum" and includes a note with "add cym" written above it, followed by a series of eighth-note patterns marked with "x". The bottom staff is labeled "Solo" and shows eighth-note patterns. The score is divided into measures by vertical bar lines.

In Example 168, the open cymbal on each “and” of the beat pronounces the presence of the mama meter. The piano serves to enrich the tonal-harmonic variety through chordal variation and alternation in its two-bar statement. In effect, it modifies the total groove and provides points of emphasis and enhancement in the mama feeling. The adept soloist would be likely to feel a diminution of the beat, resulting in an eight feel or four beats to the half bar. Upbeat figures are also naturally expected. Our example starts this way but continues to be more influenced rhythmically by the central papa meter, and is additionally influenced tonally-harmonically by the variety of flavors effected between the bass and piano.

Ex. 169 - Upper brother emphasis.

Piano: G⁷_{sus}, A⁷_{sus}, C⁷_{sus}

Rhythm Guitar: G dorian (pentatonic)

Synthesizer: G dorian (pentatonic)

Bass: (upper brother) 2

2

In Example 169, the rhythm guitar announces the offbeat feeling of the upper brother meter with climactic emphasis happening on the "e" beat of four with reinforcement from the synthesizer. Like the mama, the upper brother augments the syncmetrical set by projecting a two-bar essence. Notice the contrasting tones in the second bar. The added upper brother feeling strongly inspires the offbeat syncopations as illustrated in our parallel example. Notice also the solo treatment of the varying chordal flavors fed from the piano line.

Ex. 170 - Baby meter emphasis.

chordal guitar

rhythm guitar

piano

bass

drum

solo

Example 170 shows an additional emphasis of the baby meter in the chordal guitar. Because of all the colorful activity happening in the rhythm section, the soloist has even more of an option to "lay back" and become an added enhancement to one or a combination of the groove factors. Our parallel example shows a play on the syncopated baby meter through a simple and repetitive approach.

SUMMARY OF FUNKACISER I

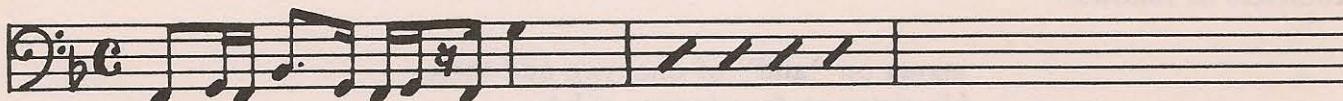
There are two main factors to be considered by the improvising soloist: (1) the tonal-harmonic flavor of the improvisational context and (2) the metrical-rhythmic flavor.

The tonal-harmonic flavors dictate the soloist's choice of notes. If the improvised notes are **outside** of the tonal-harmonic flavor and without clever resolution, the result is, in common descriptive terms, wrong notes that are out of key, out of tune, dissonant, bad to the ears. The underlying tonal flavor used in this example is G dorian. The particular syncometrical set effects a kaleidoscope of related flavors. In dissecting the two-bar patterns of the various instrumental lines in relationship to the bass line, we can see the total variety of related flavors to be considered. The soloist, in providing an additional tonal-harmonic element, has two basic options: (1) effect strategic points of emphasis within the tonal-harmonic structures or (2) play outside the flavors to give added dimension to the flavors.

The metrical-rhythmic flavors of the syncometrical set dictate the soloist's choice of rhythms. If the improvised rhythms are outside the total syncometrical flavor and without strategic points of emphasis, the result is, in common descriptive terms, out of meter...out of time...poor placement. Playing without reference to the syncometrical factors could be as crucial as playing without reference to the tonal-harmonic factors.

The underlying rhythmic feeling in our Funkaciser I example is projected in the bass line/papa meter. In examining the points of emphasis, we can ascertain the ways in which the various syncometers support each other in building an overall "tightness" in the groove.

Ex. 171 - Bass/papa meter - Check points for tightness.



The papa meter governs the downbeats. In addition to this function, our model example supports the other syncometrical units as follows:

| | |
|----------------------|--|
| mama meter | ("and/up" beats) on "and" of one |
| hip sister | ("back" beats) on two and four |
| upper brother | ("e" beats) on "e" of three |
| baby meter | ("a" beats) on "a" of one, two and three |

Ex. 172 - Piano/mama meter - Check points for tightness.



The mama meter governs the “and/up” beats. Our model example supports the other syncometers as follows:

papa meter on one
baby meter on “a” of one

Ex. 173 - Drum/hip sister meter, cym/mama meter - Check points for tightness.



The hip sister meter governs back beats. Our model example maintains a unique essence.

Ex. 174 - Guitar and Synthesizer/upper brother meter - Check points for tightness.



The upper brother meter governs the “e” beats. Our model example supports the other syncometers as follows:

mama on “and” of one, two and three
hip sister on four (guitar only)
baby meter on “a” of one, two and three

Ex. 175 - Chordal Guitar/baby meter - Check points for tightness.



The baby meter governs the “a” beats. Our model example shows mutual support with the upper brother on the “e” of the beat.

The soloist, in providing an additional rhythmic element, has two basic options: (1) effect strategic points of emphasis within the syncometrical set or (2) play outside the total metrical-rhythmic flavor to give an added rhythmic dimension.

Ex. 176 - Funkaciser I etude.

A Soulfully
G dorian

B

C

D

Ex. 179 - Funkaciser I etude (cont'd).

A handwritten musical score for a single melodic line, likely for a wind instrument. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. The second staff starts with a eighth-note pattern: B, A, G, F#, E, D, C, B. The third staff begins with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. The fourth staff begins with a eighth-note pattern: B, A, G, F#, E, D, C, B. Measure numbers 1, 2, 3, and 4 are written above the first, second, third, and fourth staves respectively. The letter 'E' is enclosed in a small square box above the third staff.

FUNKACISER II

For the funk of it, build a syncometrical groove and solo on the following tune and changes.

Ex. 177 - Funkaciser II ("Mozart the Cat" by H. Harris.)

Funky
 F⁷ (YAMP SECTION)

2

I'm a

I'm a

C⁷sus E⁷sus G⁷sus N.C. (UNISON) F⁷(#9)

C⁷(#5)

In summarizing the aspects and possibilities of our Funkaciser II example, the rhythmic considerations can best be determined once the total metrical rhythmical flavor has been established in the groove setting.

The basic tonal-harmonic flavor can be ascertained from the given chord changes. The target area for improvisational development lies in the F7 vamp section. This flavor basically differs from the Funkaciser I example in that the total flavor is based in a major tertian chord as opposed to the minor quartal-pentatonic chord of Funkaciser I. The flavor constitutes one of the basic varieties in funk usage and has been used extensively in the funk patterns of great funk-jazz artists.

The possibilities and choices of improvisational chord and scale materials on this type of V7 flavor are numerous; some are listed as follows (others are listed in Chapter IX, Book B):

Scales (on F) mixolydian, seventh chordal scale, pentatonic (major and minor), dorian, blues, whole tone, C seventh, diminished, etc.

Chordal Intervals (with and without extensions) F seventh F minor, F diminished seventh, F augmented, C minor, Quartal chords, inside and outside fourths, etc.

In studying the parallel example solo, you will find many of these listed materials utilized. In taking a profound look at the example solo, you will find an example of a technique to be discussed in a later chapter under developmental devices. The specific techniques used in bars 14 and 15 are defined as retrograde inversion. (Bar 15 and bar 14 are played backwards with the intervals turned upside down.) This incidental illustration in itself represents an augmentation on the musical device known as the anticipation. (Devices, as exemplified in bars 14 and 15, will be covered in Book D, which the preview here anticipates.)

Ex. 178 - Solo example, Funkaciser II/Mozart the Cat by H. Harris.

A handwritten musical score consisting of five staves, each with a different key signature and time signature. The first staff starts with F major (one sharp) and 2/4 time. The second staff starts with B-flat major (two sharps) and 6/8 time. The third staff starts with B-flat major (two sharps) and 10/8 time. The fourth staff starts with B-flat major (two sharps) and 12/8 time. The fifth staff starts with B-flat major (two sharps) and 15/16 time. The score includes various note heads, stems, and bar lines, with some numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16) written above or below specific notes to indicate performance details.

FUNKACISER III

Build a solo on the following one bar pattern with a climactic statement at the break section:

Ex. 179 - Funkaciser III ("Body Expressions" by H. Harris).

Disco

The minor-to-minor chord flavor of Funkaciser III represents still another example in groove-setting flavor, and again, the options for improvisational development are interesting and abundant. A partial listing is shown as follows:

A Scales — minor/dorian/blues/pentatonic/diminished (whole step/half step), **D Seventh Scale**, **E Scales** — minor/phrygian/blues/pentatonics, **E Minor Scale**, **Chordal Intervals** — A minor, B minor, D thirteenth, E minor.

Our parallel example solo enters on the B phrygian and alternates casually with the D seventh scale. Four bars before the breakup measure, the E blues scale is established. Even though this solo was spontaneously composed, it is interesting to note that the leading tone to the unexpected F major nine chord was chosen as a point of climax and resolution. This could be viewed as an example of the musical device known as the anticipation.

Ex. 180 - Solo example, Funkaciser III/“Body Expressions” by H. Harris.

LAD BACK

A[#] mi B^T mi

G

F#

F#

F#

F#

G⁹ MA F⁹ MA

FUNKACISER IV

Enter with a climactic statement on the lead chord, then continue as an enhancement element within the total groove on the following two-bar dominant eleventh flavor pattern.

Ex. 181 - Funkaciser IV ("Jaws" by H. Harris).

C7(#5)

F_m7 A^bII B^bII

F_m7 A^bII (G/A^b) B^bII (A^b/B^b)

2 2 2

2 2 2

CHAPTER XVII

THE GROOVE

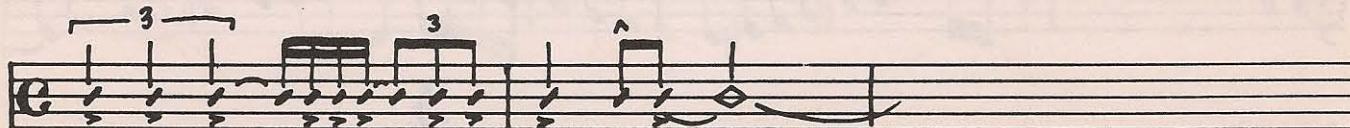
An excerpt from "Jaws" is used as our climactic funkaciser example. As the title might suggest, it is in sharp contrast to the previous examples in terms of tonal and rhythmic design, and requires a compatible approach in manual, feeling and imaginative dexterity.

THE LEAD-IN

The dominant seventh (raised five) flavor at the lead-in bars provides for a strong, polarized tension in addressing the persistent groove pattern, and warrants our first area of consideration. A close analysis of our example solo reveals profound implications for consideration, the first of which is **The Rhythmic Consideration**.

The concept of accents for strategic points of emphasis is utilized in approaching the high point. This idea can be more readily seen by isolating the rhythmic design.

Ex. 182 - Lead-in.



The execution of the concept is to employ rhythmic devices. Rhythmic devices grow out of the concept of the accent and its augmentation. Our example shows a strategic point of emphasis expanded over a two-bar area. The two bars constitute **one** accent point within the total piece.

TONAL-HARMONIC CONSIDERATION

The tonal-harmonic flavor of the dominant seventh chord (raised five) strongly suggests the use of the type of structures pointed out in Chapter VII. Our example solo utilizes a combination of the raised five dominant chord and whole tone scale which symbolically projects the spirit of the lyrics.

Ex. 183 - Funkaciser IV, "Jaws".

A

C⁷⁽⁴⁵⁾

F⁷mi A^{bII} B^{bII}

B

F⁷mi A^{bII} B^{bII}

Symbolic treatment of lyrics and experiences brings in another key consideration not pointed out in Funkacisers I, II, and III. That consideration is augmentation of mechanical dexterity to the feeling level. The feeling factor constitutes a third vital consideration in the improvisational context. Lyrics offer a vital source for prompting feeling dexterity. The following lyric excerpts relate to our Funkaciser IV example solo.

"Jaws...Big tight Jaws ...Everyday you got to stroke just a little bit harder, just to maintain what you started. The goals you had yesterday can't win today ...Jaws closing in to rip you away. Your yesterday's best ain't good enough today. Tighten up your funk"

The soloist can continue (as an enhancement element within the total groove) by embellishing the various flavors or by finding a common sound to the total. The various tonal-harmonic flavors making up the total areas are Fmi, Ab, and Bb. The choice of colors include all of the intervals, scales and chords compatible with these flavors.

The bass line rhythm outlines the total rhythmic flavor to which the soloist should be attuned. Our Example 183 solo illustrates some of the materials that can be utilized in creating a texture of this nature. Example A continues as an enhancement element by embellishing the various main flavors utilizing extracts of the F minor/dorian/pentatonic/ and blues scales, along with chromatic embellishments as illustrated in the last two bars.

Example B utilizes a "common sound to the total" approach by oscillating between the locrian scales built on F and C. The key to this approach is to play a flavor that shows compatibility for emphasizing the main colors, Fmi and Bb 11 as well as projecting the passing chord flavor, Gb with Ab/Ab11. Bars six and seven illustrate an augmentation of the chromatic techniques touched upon in Example A.

The approach of projecting the improvised solo as an enhancement element to the total or combined performance forms the key basis of the groove concept. This is an option to the idea of the soloist being featured as the center of musical attention. This process serves to augment the listener's attention in perceiving all of the various elements and performers as one. This process is further illustrated in our closing example to this chapter, which also illustrates the device of syncometrical modulation.

Ex. 184 - Augmentation to Funkaciser IV "Jaws" /groove example.

Handwritten musical score for a funk groove example. The score consists of five staves: solo, color guitar, rhythm guitar + synth., piano, and drums. The key signature is F major (one sharp) and the time signature is common time (indicated by a 'C'). The score is divided into measures by vertical bar lines. The first measure starts with a solo line (F major, A flat II). The second measure starts with a color guitar line (B flat II, C II). The third measure starts with a rhythm guitar + synth. line (F dorian). The fourth measure starts with a piano line (F major). The fifth measure starts with a bass line. The sixth measure starts with a drums line (labeled 'Fill'). The score ends with a final measure.

APPENDIX C

SUGGESTED LISTENINGS

I.

| ARTISTS | ALBUM TITLE | RECORD LABEL |
|----------------------------|----------------------------------|--------------------------|
| African Drums (African) | African and Afro-American Drums | Folkways Records P502 AB |
| (African) | African Music | Folkways Records Fw 8852 |
| (African) | Pygmies of the Ituri Forest | Folkways Records Fe 4457 |
| (African) | Drums of the Yoruba of Nigeria | Folkways Records P 441 |
| (African) | Music of Equatorial Africa | Folkways Records FE 4402 |
| Various Pioneer Artists | The Roots of Rock and Roll Savoy | SJL 2221 |

II.

| | | |
|---------------------------------|----------------------------|-------------------------|
| Sly and The Family Stone | Stand | Epic BN 26456 |
| Funkadelics | Let's Take it to the Stage | Westbound W-215 |
| Dave Brubeck | Time Out | Columbia CI 1397 |
| Herbie Hancock | Thrust | Columbia PC 32965 |
| Billy Cobham | A Funky Thide of Sings | Atlantic SD 18149 |
| War | The World is a Ghetto | United Artists VAS 5652 |
| The Isley Brothers | The Heat is On | T NECK P2 33536 |
| Quincy Jones | Stuff Like That | A&M SP 4685 |
| The Meters (any of their music) | Cabbage Alley | Reprise MS 2076 |
| Return to Forever | The Sorceress | Columbia PC 34076 |
| Archie Shepp | Attica Blues | Impulse AS 9222 |
| Marvin Gaye | Trouble Man | Tamala T322L |
| Miles Davis | Jack Johnson | Columbia S30455 |
| Miles Davis | Bitches Brew | Columbia CS 9996 |
| Miles Davis | Get Up With It | Columbia 33238 |
| Sly Stone | Fresh | Epic KE 32134 |

III. (Add others of your own.)

DEVELOPMENTAL AND CLIMACTIC DEVICES

(BOOK D)

CHAPTER XVIII

DEVELOPMENTAL DEVICES

Of the three basic elements in musical composition, melody provides the main ingredient for development—the **central musical subject**. The soloist or composer can be compared to a preacher who selects a verse for a sermon and conveys an interpretation to an audience. The high point of the conveyance is the climax. Whether applied to a preacher or a lover, the common objective is the climax, the escalation toward which is called **DEVELOPMENT**.

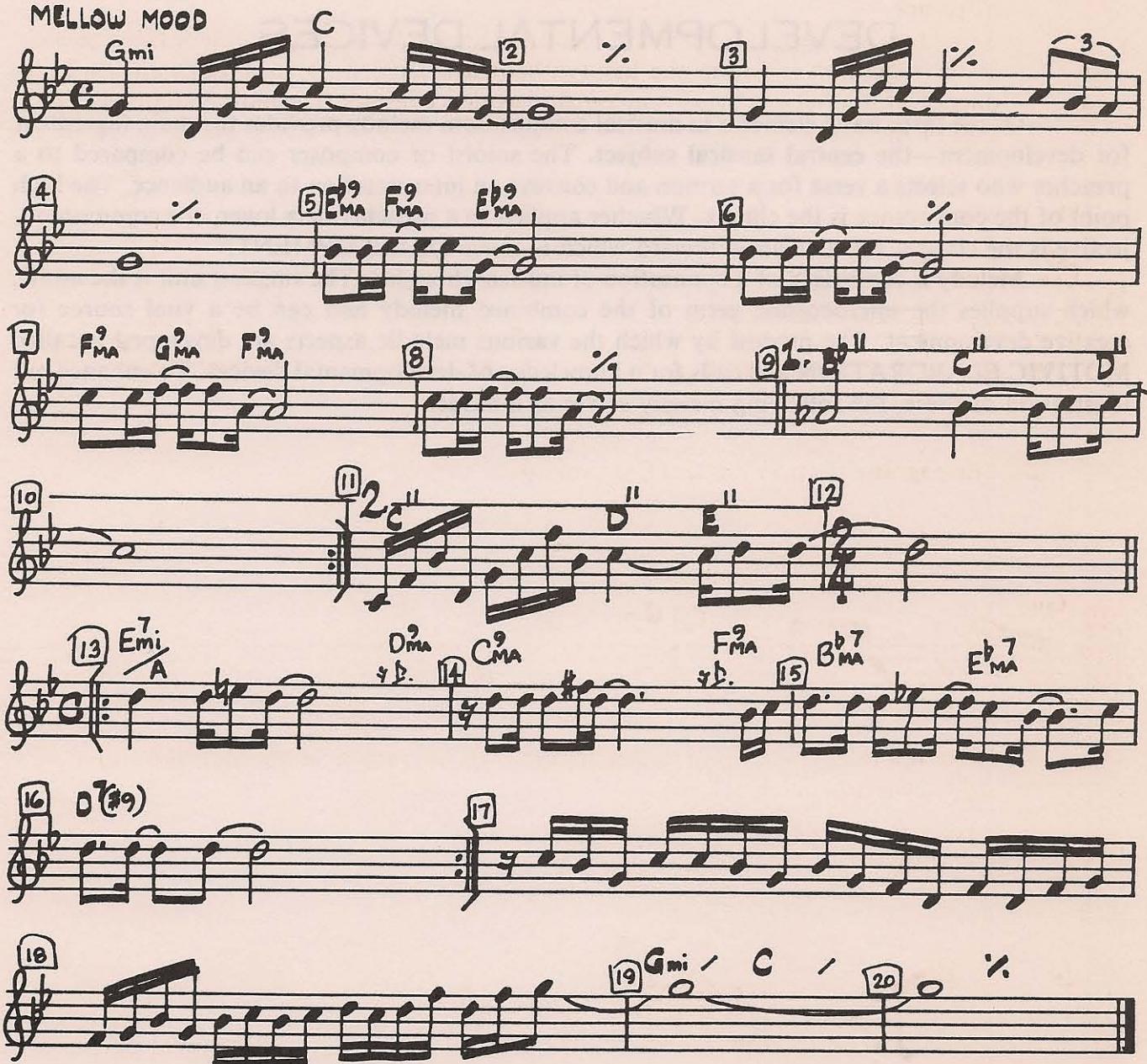
Melody is comprised of a connection of musical thoughts. The smallest unit is the motif, which supplies the microcosmic germ of the combined melody and can be a vital source for creative development. The process by which the various melodic aspects are developed is called **MOTIVIC ELABORATION** and calls for a knowledge of developmental devices. To enhance our illustration of these, the following melody serves as a model.

Ex. 185 - Model for illustrating developmental devices ("Let's Get High" by H. Harris.)

LEAD SHEET

MELLOW MOOD

Gmi



DEVELOPMENTAL DEVICES

Sequence

Repetition of a musical idea at another pitch level defines the function of the sequence. If the repetition is within the key (without accidentals), it constitutes an inside sequence. If it is outside the key, an outside sequence occurs. The most common is a mixture of the two.

Ex. 186 - Sequence.

Musical example 186 consists of four measures of music in E minor. Measure 1: E^b MA, F^b MA, E^b MA. Measure 2: Repeat sign. Measure 3: F^b MA, G^b MA, F^b MA. Measure 4: Repeat sign.

2. Retrograde (to play an idea backwards)

Ex. 187 - Retrograde.

Musical example 187 shows a retrograde sequence. The melody starts at G major (Gmi), moves to C major (C), and then returns to G major (Gmi).

3. Inversion (when the original melodic intervals are moved in opposite directions - upside down and downside up)

Ex. 188 - Inversion.

Musical example 188 shows an inversion sequence. The melody starts at G major (Gmi), moves to C major (C), and then returns to G major (Gmi) in inverted form.

4. Retrograde Inversion (the combination of the preceding two)

Ex. 189 - Retrograde Inversion.



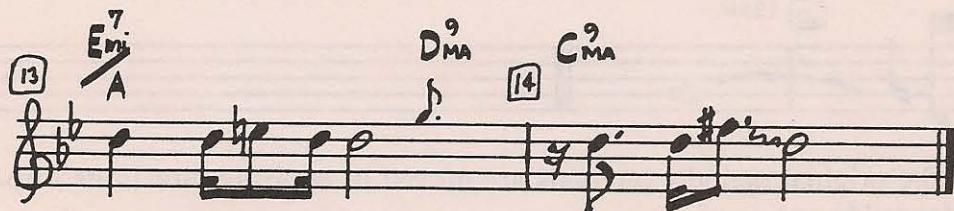
5. Combinational Elaboration (manipulation of various combinations)

Ex. 190 - Combinational elaboration.



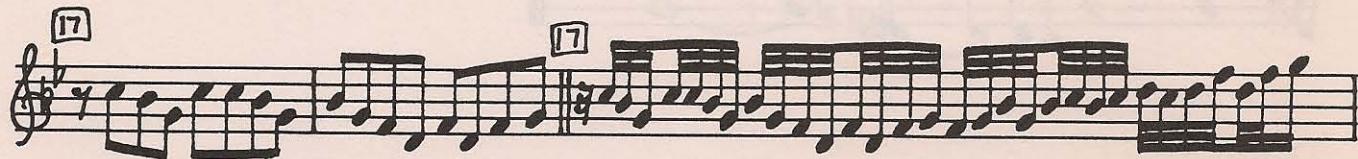
6. Syncometrical Punctuation (when motivic elements are rhythmically mutated to punctuate a particular syncometer)

Ex. 191 - Syncometrical punctuation.



7. Augmentation and Diminution (When the note values are played in longer than original values, this art is called augmentation; when the notes are shorter than original, it is called diminution.)

Ex. 192 - Augmentation and diminution.



8. **Pointillism** (This occurs when the melodic idea is presented in alternate leaps to various instruments of the ensemble. When it is applied to various octaves and harmonic registers of the same instrument, it is more often called octave displacement.)

Ex. 193 - Pointillism (octave displacement).



9. **Repetition** (reiteration of an idea)

Ex. 194 - Repetition.



10. **Bimetrical Punctuation** (playing combinations of two against three or three against two)

Ex. 195 - Bimetrical punctuation.



11. **Chord Tone Accentuation** (Emphasizing a particular chord tone or its extension)

Ex. 196 - Chord tone accentuation.



12. Dynamic Nuance (imaginative use of softs and louds)

Ex. 197 - *Dynamic nuance.*



13. Melodic and Harmonic Mutation (changing to different modal flavors from the root)

Ex. 198 - *Mutation.*



Certainly, your imagination will enable you to discover other devices such as tonal and metrical modulation and melodic variation. We can see the vast potential in each of the above to be magnified when mastered and applied in combinations. These devices can also become a part of your involuntary response through dedicated PRACTICE, and may be applied to your improvisational/compositional ideas.

CHAPTER XVIII -- WOODSHED

1. Compose a musical motif, one or two bars in length.
2. Using your original motif as the subject, illustrate each of the developmental devices as shown in Examples 186 through 198.
3. Apply the various developmental devices to your improvisational ideas and compositions, as well as to the various patterns and woodshed exercises given throughout this book.
4. Listen to the first movement of Beethoven's "Fifth Symphony" and listen analytically to the way in which he three-note motif, at the beginning, is developed.
5. Find examples in the solos of great jazz artists. Sonny Rollins' opening sax solo statement in "St. Thomas" from Sonny Rollins' - **Saxophone Colossus and More** is a good example.

CHAPTER XIX

TUNING TO THE IDIOM

The road is straight and narrow in the quest for perfection. We tune our horns to the center of the overall tonality. We can memorize melodies and learn the changes of chord progressions and yet sound out of character if we do not have awareness and feeling for the idiom.

Jazz has a phraseology of its own. While jazz is sometimes difficult to define with words, it is quite discernible when heard. We remember individuals we meet not only by their names and how they look, but also by the peculiar sounds of their voices and peculiar behavior patterns and mannerisms. Peculiar mannerisms are called idiosyncrasies and make up PERSONALITY in people and IDIOM or phraseology in music. Moreover, jazz is distinguished from other types of music by its own collective idiosyncrasies and can be classified as a peculiar musical idiom. Upon completion of the overall tuning process, the soloist should have an objective awareness of the musical nuances and idiosyncrasies that shape this peculiar phraseology.

A peculiar form of music evolves from a peculiar people under peculiar circumstances. The original jazz people were born in black Africa and came to America under a peculiar circumstance. With the Southland cotton patches and New Orleans, Louisiana as the peculiar environmental setting, a jazz people and music emerged, characterized by an unprecedented degree of freedom and ingenuity in improvised musical expressions. Freedom is the original spirit of jazz. Improvisation is the key idiosyncrasy of its phraseology.

In the process of improvisation, the soloist is free to embellish the music from a personal perspective. Jazz quality depends upon the degree of attunement and use of natural embellishments indigenous to the idiom. Classical European music contains many symbols of explanation for the purpose of aiding in the interpretation and preservation of the idiom. Being much "freer" than classical European music, jazz relies mostly on spontaneous and natural feeling.

Thus the original idiosyncrasy of jazz is its "bluesy" quality. This quality, as well as other stylistic jazz nuances, can be heard in Freddie Hubbard's playing of Bell and Creed's "I Don't Wanna Lose You" from the Columbia LP, **'Bundle of Joy'**#JC34902. Notice how the notes are emoted, "slid into," "bent," "smeared," "syncopated" and "doubled up" as the music progresses from sweet to funky. Contemporary jazz is the sum total of itself and all of its offshoots. The common idiosyncrasies that can be traced back to their origins define the idiomatic core. Listening to music in relationship to its original core ingredients is the key to attuning to the idiom. **One should endeavor to explore the roots, in order to better understand the fruits.**

LISTENING SUGGESTIONS

I. AFRICAN MUSIC

- A. Drum Ensembles
- B. Various Tribal Songs

II. AMERICAN MUSIC FORMS BEFORE 1900

- A. Negro Spirituals
- B. Work Songs
- C. Cries, Calls and Hollers
- D. The Blues (Country Blues)
- E. Sousa Type Marches
- F. Ragtime Music
- G. Black Creole Music

III. THE SMITHSONIAN COLLECTION OF CLASSICAL JAZZ,

selected and annotated by Martin Williams (Smithsonian Institution, Washington, D.C., is available through the Smithsonian Associates, and is distributed by W.W. Norton & Company, Incorporated. This collection is comprised of six LP's containing the music of more than forty-eight important jazz figures from Scott Joplin through John Coltrane and Ornette Coleman.

IV. HARD FUNKY BOP

- A. Horace Silver
- B. Art Blakey
- C. Lee Morgan

V. SOME OTHER IMPORTANT FIGURES

- A. Rassahn Roland Kirk
- B. Yusef Lateef
- C. Nina Simone
- D. David Brubeck Quartet
- E. Modern Jazz Quartet

VI. CONTEMPORARY

THINGS TO LISTEN FOR

In your listening process, see how many idiosyncrasies of jazz phraseology you can identify and feel free to add to the following list:

1. Polymeters and rhythms (African music)
2. Divisive meters and stress in unexpected places/SYNCOPATION
3. Call and response patterns
 - a. leader answered by chorus
 - b. solo answered by solo
 - c. group answered by group
4. Note bending, grace notes and alteration of certain scale steps, especially the third, fifth, and seventh.
5. Timbre Variation
 - a. rough-sounding voice sounds (Billie Holiday, Ray Charles, Louis Armstrong)
 - b. use of various mutes and INSTRUMENT IDIOSYNCRASIES (Cottie Williams, Sidney Bechet, Miles Davis)
6. Use of scat syllables (Louis Armstrong, Ella Fitzgerald)
7. Vocalizing along with the self-performed melodic lines (Bud Powell, Rassahn Roland Kirk)
8. Thematic variation and use of the melody merely as a guide (Billie Holiday, Bennie Goodman)
9. Non-thematic elaboration with emphasis switched to the vertical or chordal aspect (Coleman Hawkins)
10. Recomposing over a given chordal format (Art Tatum, Charlie Parker)
11. Group improvisation (King Oliver, Ornette Coleman)
12. Various degrees of vibrato (Sidney Bechet, Miles Davis and Lester Young)
13. Chord substitution, doubling up, rubatos, ghosts, shakes and breaks (investigate)
14. Vocal interpolation, growls and sub-tones (Arnett Cobb, Cottie Williams, Archie Shepp)
15. The cool sound approach (Lennie Tristano, Miles Davis, Gerry Mulligan)
16. Sheets of sound/rapid scales on the chord changes (John Coltrane)
17. Motivic development without chord interference (Sonny Rollins)
18. Improvisation with a free context (Ornette Coleman)
19. The funky jazz sound (Horace Silver, Art Blakey, Lee Morgan)
20. "Bomb dropping" (Kenny Clarke)
21. Add others that you observe.

CHAPTER XX

EMBELLISHMENTS AND HIPNESS

The **World Book Encyclopedia Dictionary** defines the word "hip" as informed, up-to-date, hep. As for the word "hipness," this author's definition is corroborated by the combined thoughts of Chico Freeman and Arthur Blythe (of the Jack DeJohnette Band, Special Edition). Out of a personal conversation with these fellow musicians came the following thoughts on the meaning of hipness:

Chico Freeman — "It's just a word out there hangin' loose."

Arthur Blythe — "It's about a self-feeling."

Hipness transcends the act of being in tune with the latest norms, fads and lifestyles of a given group or culture. It is more than being "with it," being "cool," or being aware of the currently popular or fashionable trends. Hipness is not the result of trend following but rather of trend setting. Hipness is a personal state of awareness and feeling. When one's personal state of awareness and feeling is viewed as an embellishment to the norms of a given group, culture, language, dress and music, one projects hipness.

Embellishments/ornaments hold a special kind of significance here, inasmuch as they constitute one of the earliest forms of music improvisation. Written accounts of ornamental practice can be traced to early musical practices as found in the Gregorian chants of the Fourteenth Century. A closer study of music history reveals that improvised ornamentation played a significant part in musical performance throughout the Seventeenth and Eighteenth Centuries.

"Instrumental music in the first half of the Seventeenth Century was gradually becoming the equal, in both quantity and content, of vocal music....The procedure of varying a given theme is found not only in compositions specifically called 'variations' but often in ricercari, canzonas and dance suite as well; toccatas may include short recercare-like sections; canzonas may have interludes in improvisatory style...."¹ The practice of embellishments, written out and/or indicated by signs, grew stronger with composers of the various musical periods. However, the advent of jazz gave birth to uninhibited emphasis on the art of free embellishment. The jazz idiom, being built upon the spirit of free improvisation (which in itself is a form of embellishment), represents a peculiar development of its own idiosyncrasy. Therefore, bending a note could be regarded as something more than melodic decoration. It is a natural part of the process in which both feeling and manual dexterity are manifested through a specialized phraseology.

¹Donald Jay Grant, **A History of Western Music**: (New York: W.W. Norton & Co., 1960), pp. 297-298.

Note bending, along with other indigenous jazz nuances listed in the previous chapter, plays a vital role in the idiomatic definition and is used in effecting the hipness factor in musical expression. A standard melody that is performed without application of these nuances is referred to as being played "straight." Hipness is the result of that process in which the performer fuses his/her personal state of awareness and feeling into the music. The level of hipness depends upon the degree of natural awareness and instrumental technique of the performer. If one of the personal idiosyncrasies is naturally to walk with a slight dip leading to a second more accented step, then it is not unusual to find the normally weak beats 2 and 4 stressed in that person's music. In jazz-oriented music, this is called the back beat or the "hip sister," as we put it. We see "brothers" walking around like that all the time. Those who "bop around," that is, those who "dip" on each step or double the speed of "dips" within the speed of the above-mentioned "hip sister," are likely to find themselves doubling up naturally in the music.

One lesson to learn from the above is that the soloist needs to attain mastery of the instrumental techniques in order to fully, musically express the natural self—one's vital self-image—uninhibitedly. The lesson to learn is that if one has not mastered one's instrument, the only logical thing to do is to keep practicing or find something better.

The process in discussion also affects the phenomenon of ethnomusical expression. When a particular group, race or community of people "walk that walk," "talk that talk" or sound and act in ways peculiar to themselves collectively, musical expression in ways peculiar to them collectively becomes inherent as with jazz and Black people.

The idiosyncratic factor permeates the total process of musical delivery. Various musical media have their own peculiar idiosyncrasies, and the performer has to figure out what is idiomatically "hip" for his or her chosen instrument(s). For example, the practice of vocalizing while playing generally comes off easier on flute than on trumpet or saxophone, and even better on piano and guitar, as exemplified by Oscar Peterson and George Benson. The soloist should explore and discover the various idiomatic embellishments in musical composition and jazz improvisation.

Ex. 199 - Straight melody phrase without embellishment.

Ex. 200 - Neighbor tones: diatonic and chromatic whole and half steps around the basic notes:

Handwritten musical notation on two staves. The top staff shows a sequence of notes with labels above them: F⁷_{mi}, B^{b7}_{mi}, E^{b7}_T, A^{b7}_{MA}. The bottom staff shows a sequence of notes with labels above them: D^{b7}_{MA}, D⁷_{mi}, G⁷, C⁷_{MA}. The notation uses a treble clef, a key signature of four flats, and a common time signature.

Ex. 201 - Passing tones: diatonic and chromatic whole and half steps between successive basic notes.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with labels above them: F⁷_{mi}, B^{b7}_{mi}, E^{b7}, A^{b7}_{MA}. The bottom staff shows a sequence of notes with labels above them: D^{b7}_{MA}, D⁷_{mi}, G⁷, C⁷_{MA}. The notation uses a treble clef, a key signature of four flats, and a common time signature.

Ex. 202 - Repeated tones with various rhythmic divisions of sustained tones.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with labels above them: F⁷_{mi}, B^{b7}_{mi}, E^{b7}, A^{b7}_{MA}. The bottom staff shows a sequence of notes with labels above them: D^{b7}_{MA}, D⁷_{mi}, G⁷, C⁷_{MA}. The notation uses a treble clef, a key signature of four flats, and a common time signature. It includes various rhythmic divisions such as eighth-note pairs and sixteenth-note patterns.

Ex. 203 - Grace notes, falls, and ghosts with modified melodic variation.

Musical staff with four measures. Measure 1: F⁷mi, grace note (B) followed by a sixteenth-note pattern. Measure 2: B^bmi, fall (G) followed by a sixteenth-note pattern. Measure 3: E^b7, ghost notes (E, G, B) circled with crosses. Measure 4: A^bMA, eighth-note pattern.

Ex. 204 - Trills and turns with modified use of neighbors.

Musical staff with eight measures. Measures 1-2: F⁷mi, B^bmi, E^b7, A^bMA. Measures 3-4: D^bMA, D⁷mi, G⁷, C⁷MA. Measure 5: Trill (tr) over a sixteenth-note pattern.

Ex. 205 - Melodic suspensions and anticipations: to hold over or bring sooner.

Musical staff with eight measures. Measures 1-2: F⁷mi, B^bmi, E^b7, A^bMA. Measures 3-4: D^bMA, D⁷mi, G⁷, C⁷MA. Measures 5-6: Anticipation (ant.) of the next note. Measure 7: C⁷. Measure 8: Suspension (sus.) indicated by a circle around the note.

Ex. 206 - Cambiata/escape tones: move by leap and resolve by step.

F⁷_{mi} B^{b7}_{mi} E^{b7} A^{b7}_{MA}
D^{b7}_{MA} D⁷_{mi} G⁷ C⁷_{MA}

Ex. 207 - Echappée/incomplete neighbor: move by step and resolve by skip.

F⁷_{mi} B^{b7}_{mi} E^{b7} A^{b7}_{MA}
D^{b7}_{MA} D⁷_{mi} G⁷ C_{MA}

Ex. 208 - Passing chords: chordal embellishment of passing tones, basic progression modified.

F⁷_{mi} G⁷_{mi} A⁷ F⁷_{A bass}
B^{b7}_{mi} A^{b9}_{MA} E^{7(b5)} E^{b7}
A^{b7}_{MA}

Ex. 209 - Neighbor chords: chordal embellishment of neighbor tones.

F⁷_{mi} G⁷_{mi} F⁷_{mi}
B^{b7}_{mi} A^{b7}_{MA} B^{b7}_{mi}
E^{b7}
A^{b7}_{MA}

Ex. 210 - Substitute chords: optional chords that serve similar or other desired effect and function.

F⁷_{mi} B^{b7}_{mi} (A^{7(b5)}) A^{b7}_{MA}

F_{Mi} D_{mi} (D^{b7(b5)}) C_{MA}⁷

Ex. 211 - Filler chords: taking up harmonic slack, usually through secondary/applied dominants and ear imagination.

F⁷_{mi} A^{b7}_{MA} A⁷_{mi} B^{b7}_{mi} E^{7(b5)} A^{7(b5)} A^{b7}_{MA} D^{7(b5)}

D^{b7}_{MA} E^{b7}_{mi} F⁷_{mi} D⁷_{mi} G⁷ C⁷_{MA} C⁹ C⁷_{MA}

Ex. 212 - Chord tone: coloration and extensions, added notes of color.

F⁹_{mi} A^{b9}_{MA} F¹¹_{mi} B^{b9}_{mi} E^{7(b5)} A^{7(b5)} A^{(#9)b5} A^{b9}_{MA} D^{7(9)b5}

D^{b9}_{MA} F⁷_{mi} D^{b9}_{MA} D¹¹_{mi} G^{9(b5)} C^{9(11)b5} C⁹_m C⁷_{MA}

Ex. 213 - Modal and minor chord groove: musical context of one or two chord changes.

F_{mi}

C_{MA}

Ex. 214 - Ostinato: repetition of figure motif.

Ex. 215 - Pedal point: repetitive bass notes.

Ex. 216 - Syncopation: shifting of emphasis to off/weak beats and unexpected places.

The score consists of two staves of handwritten musical notation. The top staff starts with a chord labeled F^7_{mi} , followed by B^7_{mi} , E^7 with a '3' underneath, and A^7_{MA} . The bottom staff starts with D^7_{MA} , followed by D^7_{mi} , $G^7 D^7_{(5)}$, and C^7_{MA} . The notation includes various rhythmic patterns and syncopation markings.

Ex. 217 - Rhythmic and melodic interpolation: playing around in between the basic notes.

The score consists of two staves of handwritten musical notation. The top staff starts with F^7_{mi} , followed by B^7_{mi} , E^7 , and A^7_{MA} . The bottom staff starts with D^7_{MA} , followed by D^7_{mi} , G^7 , and C^7_{MA} . The notation includes various rhythmic patterns and melodic interpolations between the basic notes.

Ex. 218 - Chordal and rhythmic elaboration: emphasis on using the chords and/or rhythmic elements as sources of improvisational subject matter.

The score consists of two staves of handwritten musical notation. The top staff starts with F^7_{mi} , followed by B^7_{mi} with a '3' underneath, E^7 , and A^7_{MA} . The bottom staff starts with D^7_{MA} , followed by D^7_{mi} , G^7 with a '3' underneath, and C^7_{MA} . The notation includes various rhythmic patterns and chordal elaborations.

Ex. 219 - Rubato, elasticity in delivery via suspensions: anticipations, augmentations, diminutions, syncopations.

Handwritten musical score for Example 219. The score consists of two staves. The top staff starts with a rest followed by a note labeled F_{mi}^7 . The bottom staff starts with a note labeled D_{MA}^7 with a 3 over it. Both staves continue with notes and rests labeled B_{mi}^7 , E^7 , A_{MA}^7 , D_{mi}^7 , G^7 , and C_{MA}^7 .

Ex. 220 - Recomposing over the changes: creating new songs and rhythms in place of established ones.

Handwritten musical score for Example 220. The score consists of two staves. The top staff starts with a rest followed by a note labeled F_{mi}^7 . The bottom staff starts with a note labeled $D^7(b5)$. Both staves continue with notes and rests labeled B_{mi}^7 , E^7 , A_{mi}^7 , D_{mi}^7 , G^7 , and C_{MA}^7 .

Ex. 221 - Doubling up: compression of ideas

Handwritten musical score for Ex. 221. The score consists of four staves of music. The first staff starts with F_{mi}^7 , followed by B_{mi}^7 , E^7 , F_{mi}^7 , $D^7(b5)3$, D^7_{MA} , D^7_{mi} , G^7 , and C^7_{MA} . The second staff ends with a double bar line.

Ex. 222 - Metrical mutation: to effect an overall rhythmic style change as in switching from a four-beat disco-rock feel to a twelve-eight swing feel.

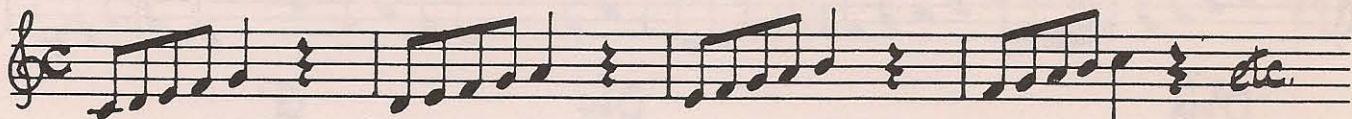
Handwritten musical score for Ex. 222. The score consists of three staves of music. The top staff is labeled "four beat disco feel" and shows a 4/4 time signature with F_{mi}^7 and $G^7(b5)$. The middle staff is labeled "SWING WRITTEN" and shows a 4/4 time signature with F_{mi}^7 and $G^7(b5)$. The bottom staff is labeled "PLAYED" and shows a 12/8 time signature with F_{mi}^7 and $G^7(b5)$.

CHAPTER XX -- WOODSHED

SUGGESTED EXERCISES

1. Invent ways of embellishing the various scales, chords and intervals in your practice routine.
 - a. Scale embellishment

Ex. 223 - Straight scale.



Ex. 224 - Embellished scale via doubling up and meter shift.

Three staves of musical notation. The top staff shows a sequence of eighth-note pairs followed by sixteenth-note pairs, alternating between measures in 5/4 time (indicated by a '5') and 4/4 time (indicated by a '4'). The middle staff continues this pattern with eighth-note pairs and sixteenth-note pairs. The bottom staff concludes the exercise with eighth-note pairs and ends with 'etc.' at the end of the eighth measure.

Ex. 225 - Use of diatonic and chromatic neighboring tones.

Two staves of musical notation. The top staff shows a sequence of eighth notes with various slurs and grace notes, ending with 'etc.' at the end of the eighth measure. The bottom staff shows a sequence of eighth notes with slurs and grace notes, divided by a double bar line with repeat dots, and ends with 'etc.' at the end of the eighth measure.

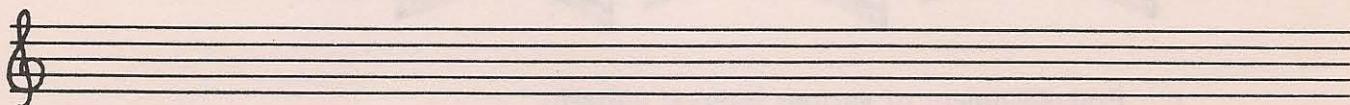
Ex. 226 - Chromatic scale embellishment through use of seventh scale extracts.



Ex. 227 - Whole tone scale embellishment through use of melodic interpolation.



Ex. 228 - Create other scale embellishments of your own. Start with writing one in the blank staff given.



b. Chord embellishment of various type triads

Ex. 229 - Straight chords in a chromatic sequence.



Ex. 230 - Embellished chords using various type extensions and color notes.



Ex. 231 - Use of accented (on the beat) neighbor notes in a circle of fourths sequence.



Ex. 232 - Use of unaccented neighbor notes.



Ex. 233 - Use of grace notes and bends, etc.



c. Embellishment of various interval patterns

Ex. 234 - Straight.



Ex. 235 - Embellished fourths through the use of diatonic and chromatic neighbors.



The above exerciser should be practiced in both circular and diatonic sequences. This being one example, the student should explore the numerous possibilities of embellishing all types of intervals, chords and scales as preparation for practical application.

2. Practice transforming straight tunes to embellished ones.

Ex. 236 - Straight tune.

The musical score is a handwritten piece of music for a straight tune in G minor. It features six staves of music, each with a key signature of one flat (G minor). The chords listed are:

- F⁷_{mi}
- B^b_{mi}⁷
- E^b⁷
- A^b_{MA}⁷
- D^b_{MA}⁷
- D⁷_{mi}
- G⁷
- C⁷_{mi}
- F⁷_{mi}
- B^b⁷
- E^b⁷
- A^b_{MA}⁷
- A⁷_{mi}
- D⁷
- G⁷_{MA}
- G⁷_{MA}
- F^{#7}_{mi}
- B⁷
- E^b⁷
- E⁷_{MA}
- C⁷(#5)
- F⁷_{mi}
- B^b_{mi}⁷
- E^b⁷
- A^b_{MA}⁷
- D^b_{MA}⁷
- D^b_{mi}⁷
- G^b⁷
- C⁷_{mi}
- A⁷_{mi}(25) D⁷
- B^b_{mi}⁷
- E^b⁷
- A^b_{MA}⁷

Ex. 237 - Embellished tune ("Luv Here to Stay" by H. Harris, title by M. Washington).

Straight four

The score consists of six staves of handwritten musical notation. The first staff begins with a key signature of two flats and a tempo marking of 'Straight four'. It features a sequence of chords: F⁷mi, B^{b7}mi, E^{b7}, A^{b7}MA, and D^{7(b5)}. The second staff starts with D^{b7}MA and includes chords D⁷mi, G⁷, C⁷MA, and G^{b7(b5)}. The third staff begins with F⁷mi and includes B^{b7}mi, E^{b7}, A^{b7}MA, and D^{7(b5)}. The fourth staff is labeled 'LATIN FEEL' and begins with D^{b7}MA, followed by D⁷mi, G⁷, C⁷MA, A^{b7}MA, A⁰⁷, D⁷, G⁷MA, and G^{b7(b5)}. The fifth staff begins with 2· G⁷MA, followed by G⁷, G^{7(b5)}, A⁷mi, D⁷, G⁷MA, F^{#7}mi, B⁷, E⁷MA, and C^{7(b5)}. The sixth staff concludes with E⁷MA, E^{7(b5)}, and C^{7(b5)}.

Ex. 237 - Embellished tune (cont'd)

SWING FEEL (BLUESY)

BEBOP FLAVOR

LATIN FLAVOR

(DISCO LATIN)

Improvised Chords:

- C7 Mi
- A7(5)
- D7 MA
- D7 Mi
- G7
- C7 Mi
- A7
- B7 Mi
- E7(9)
- E7(#9)
- A7 MA

Improvising upon the embellished tune yields even further development.

Ex. 238 - Improvised tune.

A handwritten musical score consisting of ten staves of music. The music is written in common time and uses a key signature of one flat. The score includes various chords and measures, some of which are labeled with Roman numerals (I, II, III, IV, V) and letter B. The chords labeled include F⁷mi, B^b7mi, E^b7, A^b7 MA, D⁷(G), D^b7 MA, C⁷ MA, G⁷(G), F⁷mi, B^b7 mi, E^b7, A^b7 MA, D⁷(G), D^b7 MA, C⁷ MA, G⁷, F⁹mi, B^b13, E^b7 MA, A^b7 MA, and A^b7. Measures are numbered 1 through 23.

Ex. 238 - Improvised tune (cont'd.).

Handwritten musical score for an improvised tune, featuring eight staves of music with various chords and performance instructions.

Staff 1: 24 measures. Chords: G⁷, G⁷⁽⁵⁾, A^{7mi}, D⁷. Measure 25: 3-measure measure. Measure 26: 2-measure measure.

Staff 2: 27 measures. Chords: G⁹ MA, F#⁷ mi.

Staff 3: 30 measures. Chords: B⁷, E^{7 MA}.

Staff 4: 33 measures. Chords: E^{7 MA(5)}, C^{7 MA(5)}, SWING FEEL (bluesy), F^{7 mi}, G^{b7(5)}.

Staff 5: 36 measures. Chords: D^{b7 MA}, D^{7 mi}, G⁷, C^{7 MA}, C^{7 mi}, C⁷, C^{b13}, F^{b13}.

Staff 6: 42 measures. Chords: B^{b7 mi}, E^{b7}, Bebop Flavor, A^{b7 MA}, D⁽⁵⁾, D^{b7 MA}, D^{b7 mi}, C^{7 mi}.

Staff 7: 48 measures. Chords: A⁷⁽⁵⁾, B^{b7 mi}, disco (LATIN FLAVOR), B^{b7 mi}, E^{b bass}, A^{b7 MA}, D⁽⁵⁾, D^{b7 MA}.

Staff 8: 54 measures. Chords: G⁷, G⁷, C^{7 mi}, A⁰, B^{b7 mi}, E^{b7 (H)}, E^{b7 (H9)}, A^{b7 MA}.

Ex. 238 - Bass clef instruments.

The score consists of eight staves of handwritten musical notation for bass clef instruments. The notation includes various chords and rests, with some chords circled and labeled with Roman numerals (I, II, III, IV, V, VI, VII). The chords are labeled with their respective names and inversions, such as F⁷, B^bmi⁷, E^b⁷, A^bmi⁷, D⁷(b5), D^bma⁷, G⁷(b5), C⁷ma, G^b⁷, F⁷mi, B^bmi⁷, E^b⁷, A^bmi⁷, D⁷(b5), D⁷ma, D⁷mi, G⁷, C⁷ma, B⁷Cmi⁷, F⁷mi, B^bB⁷, E^b⁷, A^bmi⁷, A⁰⁷, D⁷, G⁷, G⁷(b5), A^bmi⁷, and G⁷.

Ex. 238 - Bass clef instruments (cont'd).

Handwritten musical score for bass clef instruments, consisting of six staves of music. The music includes the following chords and markings:

- Staff 1:** D⁷, Gm⁷
- Staff 2:** F⁷ mi, B₇, 3
- Staff 3:** E⁷ ma, E⁷ (b5)
- Staff 4:** C⁷ (b5), SWING FEEL (bluesy), F⁷ mi, G⁷ (b5), D⁷ ma, D⁷ mi
- Staff 5:** G⁷, C⁷ ma, C⁷ mi, C⁷, C¹³, F¹³, B^b mi
- Staff 6:** Bebop Flavor, E^b 7, A^b ma⁷, D⁷ (b5), D^b ma⁷, D^b mi⁷, C⁷ mi
- Staff 7:** disco (LATIN FLAVOR), A^b mi⁷, B^b mi⁷, E^b, A^b ma⁷, D⁷ (b5)
- Staff 8:** D^b ma⁷, D^b mi⁷, G^b 7, C^b mi⁷, A°, B^b mi⁷
- Staff 9:** E^b 7 (b5), E^b 7 (b5), A^b ma⁷

Ex. 238 - B_b instruments.

Handwritten musical score for B_b instruments, consisting of eight staves of music. The score includes the following chords and markings:

- Staff 1:** G_{mi}⁷, C_{mi}⁷, F⁷, B^b_{MA}⁷, E_(b5)⁷, E^b_{MA}⁷, E_{mi}⁷, A⁷
- Staff 2:** D_{MA}⁷, A^b_(b5)⁷, G_{mi}⁷
- Staff 3:** C_{mi}⁷, F⁷, B^b_{MA}⁷, E_(b5)⁷
- Staff 4:** E^b_{MA}⁷, E_{mi}⁷, A⁷
- Staff 5:** D_{MA}⁷, B^b_{Dmi}⁷
- Staff 6:** G_{mi}⁹, C¹³
- Staff 7:** F_{MA}⁷, B^b_{MA}⁷, B^o⁷, E⁷
- Staff 8:** A_{MA}⁷, A⁷, A_(b5)⁷, B_{mi}⁷

Measure numbers 3, 3, 3, 3, 3, 3, 3, 3 are indicated above the first seven staves respectively. The eighth staff ends with a measure number 3.

Ex. 238 - *B♭* instruments (cont'd).

The musical score consists of six staves of handwritten notation for B♭ instruments. The staves are as follows:

- Staff 1:** Treble clef, key signature of B♭ major (two flats). Chords: E⁷, A⁹, A⁹, A⁹.
- Staff 2:** Treble clef, key signature of B♭ major. Chords: G[#] mi⁷, C[#] 7, F[#] MA⁷, F[#] MA^(b5).
- Staff 3:** Bass clef, key signature of B♭ major. Chords: D¹³, G^{mi}⁷, A^{b7}^(b5), E^{b7} MA, E⁷ mi.
- Staff 4:** Bass clef, key signature of B♭ major. Chords: A⁷, D^{MA7}, D^{mi7}, D⁷, D¹³, G^B, C^{mi7}. Below this staff is a section labeled "Bebop Flavor" with chords: F⁷, B^b MA⁷, E^{b7}^(b5), E^{b7} MA, E^{b7} mi⁷, D^{mi7}.
- Staff 5:** Bass clef, key signature of B♭ major. Chords: B^{mi7}, C^{mi7}, C^{mi7}/F, B^b MA⁷, E^{b7}^(b5).
- Staff 6:** Bass clef, key signature of B♭ major. Chords: E^b MA⁷, E^b mi⁷, A^{b7}, D^{mi7}, B°, C^{mi7}.
- Staff 7:** Bass clef, key signature of B♭ major. Chords: F⁷^(b5), F⁷^(b5), B^b MA⁷.

Performance markings include "SWING FEEL (bluesy)" above the third staff, "disco (LATIN FLAVOR)" above the fifth staff, and various slurs, grace notes, and dynamic markings throughout the score.

Ex. 238 - Eb instruments.

Handwritten musical score for Eb instruments, consisting of ten staves of music. The score includes the following chords and rests:

- Staff 1: Dmi⁷, Gmi⁷, C⁷
- Staff 2: FMA⁷, B⁷(b5), B^bMA⁷, Bmi⁷, E⁷
- Staff 3: Ama⁷, Eb⁷(G5), Dmi⁷
- Staff 4: Gmi⁷, C⁷, FMA⁷, B^b(G5)
- Staff 5: B^bMA⁷, Bmi⁷, E⁷
- Staff 6: Ama⁷, B Ami⁷
- Staff 7: Dmi⁹, G¹³
- Staff 8: CMA⁷, FMA⁷, F[#]o⁷, B⁷
- Staff 9: Ema⁹, E⁷, B^b(G5), Fmi⁷

Ex. 238 - Eb instruments (cont'd).

The musical score consists of six staves of handwritten notation for Eb instruments. The staves are as follows:

- Staff 1:** Treble clef, B⁷ chord, E⁹ chord, D[#]mi⁷, A^b7 chord.
- Staff 2:** Treble clef, E⁹ chord, C[#]MA⁷, C[#]MA(b5) chord.
- Staff 3:** Treble clef, A^(#9) chord, A⁽⁵⁾, SWING FEEL (bluesy), D mi⁷, E^b7(b5) chord, B^bMA⁷, B mi⁻.
- Staff 4:** Treble clef, E⁷, A^{ma}⁷, A^{mi}⁷, A⁷, A^B, D^B, G^{mi}⁷. Below this staff is the instruction "Bebop Flavor".
- Staff 5:** Treble clef, C⁷, F^{ma}⁷, B⁷(b5), B^bMA⁷, B^bmi⁷, A^{mi}⁷.
- Staff 6:** Treble clef, F[#]mi⁷, G^{mi}⁷, G^{mi}⁷/C, F^{ma}⁷, B⁷(b5).
- Staff 7:** Treble clef, B^bMA⁷, B^bmi⁷, E^b7, A^{mi}⁷, F[#]10, G^{mi}⁷.
- Staff 8:** Treble clef, C⁷(b5), C⁷(#9), F^{ma}⁷.

Performance instructions include "SWING FEEL (bluesy)" and "disco (LATIN FLAVOR)". Measure numbers "3" and "5" are indicated above certain measures. The page number 169 is at the bottom right.

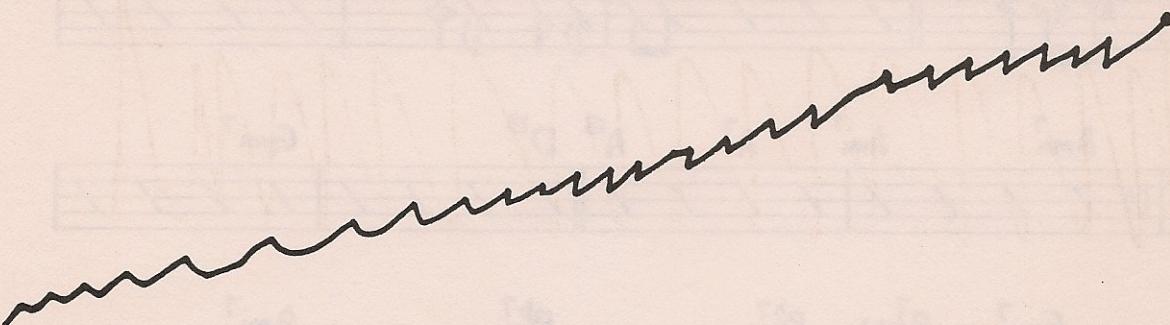
CHAPTER XXI

CLIMACTIC DEVICES

The improvised performance can be compared to various natural phenomena in life—the sex act, the delivery of a sermon or speech, daylight, seasons of the year, a lifetime—all having one thing in common, a high point or “climax.” What happens on the way there constitutes development.

A climax comes through a combination of sudden and gradual approaches when playing an extended solo, and it calls for awareness of FORM. For further reinforcement of the form concept, read Chapter One of **Form in Music** by Wallace Berry.¹ In reference to the high points of the form, five basic charts may be drawn for the purpose of graphic illustration. The contours of the wavy lines in the illustrations are drawn to show the progression of intensity manifested during the course of the performance.

Ex. 239 - Gradual progression in intensity. #1 (In this case, the soloist gradually builds.)

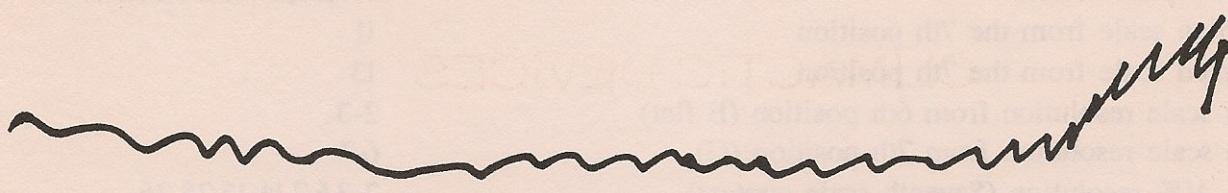


Ex. 240 - Consistent groove level within the total: #2 (In this case, the soloist never really aims for a climax, but finds a consistent groove level within the total.)



¹Wallace Berry, **Form in Music** (Englewood Cliffs: Prentice-Hall, -1966), pp 1-31.

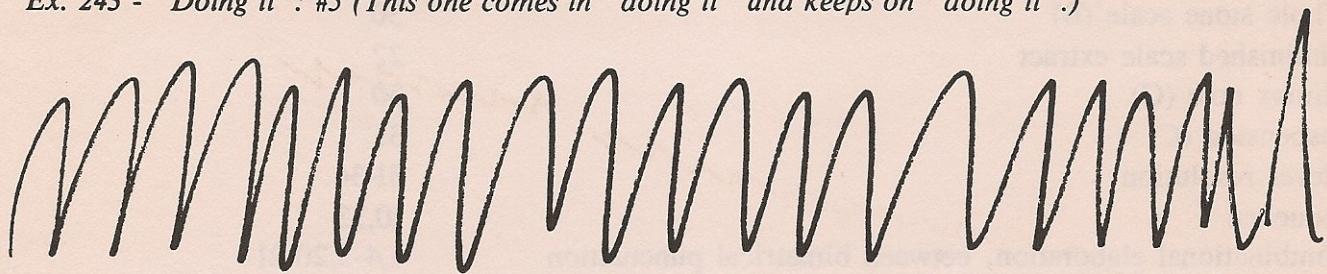
Ex. 241 - Filler function within the total: #3 (Here, the soloist "lays back" in an embellishing filler type function and climaxes with the total at the arriving change point.)



Ex. 242 - Strong entry by the soloist: #4 (After a strong entry, the soloist "lays back" within the total.)



Ex. 243 - "Doing it": #5 (This one comes in "doing it" and keeps on "doing it".)



Solo development calls for the "hooking up" of various music structural elements and principles discussed. The contours of the wavy lines in the above illustrations are drawn to show the progression of intensity manifested during the course of the performance. The application in our example solo in the improvised tune in the previous chapter should be perceived as an academic example.

The following table identifies the music structural element and/or principle illustrated under application, and focuses attention upon the specified application by identifying the bar number(s).

APPLICATION

BAR NUMBER(S)

| | |
|--|---------------------------------|
| Bimetrical punctuation | 1,4,5,20,21,25,28,30,34, |
| Mixolydian scale from the 2nd position | 11 |
| Augmented scale from the 7th position | 13 |
| Seventh scale resolution from 6th position (Eb) | 2-3 |
| Seventh scale resolution from 5th position (G) | 6-7 |
| Ilmi7 - V7 resolution (Seventh scale context) | 2-4,6-7,14-15,18-20,25-27,29-31 |
| Blues scale extract (G) | 12 |
| Tritone substitution in seventh scale context (AbMA7 / D7 (b5)) | 12 |
| Turn-back chord treatment | 8 |
| Fourths (Quartal concept) | 17 |
| Combination fourths and minor pentatonic (D) | 18 |
| Major pentatonic scale (Bb) | 19 |
| Mutation from major to minor pentatonic (Bb) | 20-21 |
| Major pentatonic descending from 5th position (B) | 32-33 |
| Tritone pentatonic substitution (D7 / Ab 7 (b 5)) | 26 |
| Major pentatonic from various positions (G/D) | 27 |
| Whole stone scale (B) | 30 |
| Diminished scale extract | 22 |
| Climax note (C) | 30 |
| Suspension (C) | 31 |
| Clever resolution | 31-34 |
| Sequence | 33 |
| Combinational elaboration, between bimetrical punctuation | 1,4-5,20-21 |
| Melodic anticipation (D natural) | 26 |
| Chord tone accentuation (C) | 30 |
| Diminution between (B) | 31-33 |
| Augmentation (C natural) | 30 (embellished tune) |
| Augmentation (C natural) | 30-31 (improvised tune) |
| Others | Add your own observations |

A great soloist shines within the total or polarizes the total around him. A truly great soloist does both, for he/she is not guided solely by objective reasoning. He/she feels his/her purpose, masters his/her instrument and knows where **ONE** is.

APPENDIX D

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SUGGESTED LISTENINGS

| ARTIST | ALBUM TITLE | RECORD LABEL |
|-------------------------------|---------------------------------------|------------------|
| Columbia Symphony (or any) | Beethoven No. 5 in C Minor, Op. 67 | Columbia MS 6055 |
| Donny Hathaway | Everything is Everything | Atco SD 33-332 |
| Eddie Harris | The Best of Eddie Harris | Atlantic SD 1545 |
| Freddie Hubbard | Bundle of Joy | JC 34902 |
| Gloria Gaynor | Never Can Say Goodbye | MGM M3G 4982 |
| Ella Fitzgerald | Golden Archive Series | MGM GAS 130 |
| Duke Ellington | The Intimate Ellington | Pablo 2310-787 |
| Aretha Franklin | Hey Now Hey | Atlantic SD 7265 |

CONTINUE WITH A LISTING OF YOUR OWN...

SUGGESTED TUNES

YOURS TO CREATE...

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